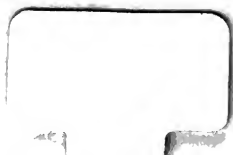




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# IRISH CHIROGRAPHY OR HANDWRITING.

## The Written Letters.

Q A B C D E  
F G H I J K L M N O P  
R S T U.

a b c d e f g h i l m n o p r  
s t u.

### Tairbeamad Example.

Ni b-fuil siu, zan loicr.

Top eazha uaman De.  
Ni b-fuil eazha mar i;  
Mar an gne do n re.  
Eazla De cia ap a m-bid.

Deire loimze a baid,  
Deire ai a loizad;  
Deire klaxi a camoad,  
Deire plante opna.

Sean Ruidre

THE  
COLLEGE IRISH GRAMMAR,

CONTAINING,  
BESIDES THE USUAL SUBJECT OF GRAMMAR, SOME  
REMARKS IN THE FORM OF DISSERTATION ON THE  
ORTHOGRAPHY OF THE LANGUAGE; HOW  
IT CAN BECOME FIXED; ON THE  
NUMBER OF DECLENSIONS,  
AND NUMBER OF  
CONJUGATIONS.  
&c.

COMPILED CHIEFLY WITH A VIEW TO AID  
THE STUDENTS OF ST. PATRICK'S COLLEGE, MAYNOOTH,  
AND OF  
THE CATHOLIC UNIVERSITY OF IRELAND;  
IN THE STUDY OF  
THE NATIONAL LANGUAGE.

BY  
THE REV. ULICK J. BOURKE,  
OF ST. PATRICK'S COLLEGE, MAYNOOTH.

---

"Ah! pleasant Tongue, whose accents were as music to the ear!  
Ah! magic Tongue, that round us wove its spells so soft and dear!  
Ah! glorious Tongue, whose numbers could each Celtic heart enthral!  
Ah! rushing Tongue, that sounded like the swollen torrents fall!"

*M. M.—Ballads of Ireland, Edited by Edward Hayes.*

"Cinní! O Cinní! tá le faoigalcaib faoi ríad,  
'Nuair éalócair a 5-clú-í-í-í beir do cáiríneib faoi bíad."  
*Irish Melodies, p. 19.*

---

DUBLIN:  
JOHN O'DALY, 9, ANGLESEA-STREET.  
LONDON: JOHN RUSSELL SMITH, 36, SOHO SQUARE.

1856.

"Sweet Tongue of our Druids and bards of past ages !  
Sweet Tongue of our monarchs, our Saints and our sages !  
Sweet Tongue of our heroes and free-born sires !  
When we cease to preserve thee, our glory expires."

*Anon.*



TO

*The Irish Students,*

AT HOME AND ABROAD,

WHO LOVE THE PRESERVATION OF

THE NATIONAL LANGUAGE,

THE COLLEGE IRISH GRAMMAR,—

WRITTEN CHIEFLY WITH A VIEW

TO TEACH THE YOUTHS OF IRELAND

SOMETHING ABOUT THEIR MOTHER TONGUE,—

Is most respectfully Dedicated,

BY THEIR HUMBLE AND MOST OBEDIENT SERVANT,

THE AUTHOR.

Entered at Stationers' Hall.

## P R E F A C E.

---

The first motive that induced me to write an Irish Grammar was, to supply a want under which my fellow students in Maynooth College, have labored in the study of their mother tongue. They, and all who have studied here, know how much a work of this kind was required. And if it be useful to the students of Maynooth,—as it is confidently expected it will—must it not be equally useful to the students of Ireland's Catholic University, who, in facilities for acquiring a knowledge of the Irish tongue, have not been more fortunate than the clerical sons of our own Alma Mater?

I have for a long time desired to see some one with sufficient talent and learning for the task, undertake to bring the language to a settled form of Orthography, and not to have even the simple words of our beautiful Celtic tossed into numberless shapes by every one who wished to deal with their spelling as he might think proper. This desire has led me just to introduce the matter in a short dissertation on the use of the old rule “caol le caol,” which is looked upon, and justly, as the key to the spelling of the Irish language. I have also in several parts of the work touched on the same subject, in a discursive way.

The subject of writing in Irish, has not, though contrary to custom, been omitted.

Nearly all the grammars on our language that have been written before this, were, practically at least, of very little use, except to those who knew already how to speak Irish, and who just merely required to become acquainted with it as a written language. The author has avoided this mistake, as may be seen from the heading notices of each declension. The learner

can now, nearly in every case, know from the termination of the nominative alone, to what gender, and to what declension, every noun belongs, without waiting, as some writers require, to learn first how it forms the genitive or possessive case.

In the conjugation of verbs, I go more minutely into detail than has been done by any other.

In Syntax, many rules are given that were never printed before.

In the Prosody, I show the capabilities of the Irish language for all the purposes of melody and song, and how easy it is to distil through it the sweetest effusions of the Grecian or Roman muse, in measures of the same kind as those in which the great masters of old scattered the poetic fire; and how gently it will rise and fall with the *accented* measure of English or Continental poetry, preserving not only the rhythm and melody of the verse, but also its graces of cadence and beauties of rhyme.

The work is then, I trust, made suitable to the wants and requirements of the present time and present improved taste, containing a little of what is pleasing with a great deal of what is useful. Fashioned in some measure after the improved editions of those elementary works that treat of the fashionable languages of the Continent, it is perhaps, in style and arrangement not inferior to many of them.

*St. Patrick's College, Maynooth,*  
*May 1, 1856.*



## INTRODUCTION.

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No nation supposes her sons and daughters to be educated who have not learned their mother tongue. It would be considered incongruous in a German not to know the German language; in a native of Italy not to know the sweet Tuscan; in an Englishman, not to know English. A Frenchman, unable to understand the language in which a Bossuet, or a Chateaubriand wrote; in which a Massillon preached; a Mirabeau thundered; in which Napoleon I. dictated laws to Europe; would be an anomaly in his own land: and strange to say, an Irishman without knowing Irish, is nothing incongruous; a native of Eire without knowing his own *teangla nua* *nó* *nó* *nó*, is no anomaly among his people; and he has his education finished while he has yet learned nought of that language, in which his own Saint Patrick preached to our heathen sires; Cormac Ulfhada<sup>1</sup> composed his famous laws; and in which Brian fired that heroism that blazed for the freedom of Ireland at the battle of Clontarf. Are we a paradox among the nations!

If one were to visit Spain, or Portugal, with the desire of learning the Spanish, or Portuguese languages, and should find on entering those kingdoms, that very few—comparatively—

<sup>1</sup> The most accomplished of all the Milesian princes, whether as a legislator, soldier, or scholar, was.....Cormac Ulfhada.

Moore's *History of Ireland*, Vol. I., chap. 7.

“Cormac surpassed in knowledge all his predecessors on the Irish throne; he composed.....many very useful laws which are still preserved in works on Irish jurisprudence.”

Keating, as quoted in *Cambrensis Eversus*, edited, with

translation and notes, by the Rev. Matthew Kelly,

St. Patrick's College, Maynooth, Vol. I., p. 481.

of the natives could speak to him in the dialect of their country, what, I ask, would be his surprise? Let us reverse the case, and suppose, that a Spaniard, or any foreigner, landed amongst us, with the desire of learning the Irish language, how many, I ask, would be found capable of teaching him—of satisfying his desire for Irish philological knowledge? comparatively few indeed.

To what, then, is this lack of knowledge of their mother-tongue among our people, to be attributed? we love the land of our birth; we love the Celtic soil which the sons of Milesius first planted; government besides, is not illiberal in the patronage it has extended to Irish literature. The age of persecution too has passed. The children of Ireland are no longer—as of old, flogged for lisping in the broad Celtic of their fathers. To what, then, is this decay, which, at present, is fast eating up all that remains of our language to be ascribed? chiefly to that desire which the humbler classes of our people naturally have, of speaking the language spoken by their more enlightened countrymen; and to that total exclusion of everything relating to the Irish language from our *national* schools; to the want also of elementary treatises, written with philological taste, in a style at once simple, pleasing and attractive, published withal at a moderate price, so that, they might become readily accessible to the great majority of the reading public. These are some of the causes that are fast promoting the decay of our dear old tongue. How shall the evil be remedied?

The proverb—"remove the cause and the effect will cease," is well known to all. Hence the removal of the foregoing causes would greatly tend to aid the advancement of Hiberno-Celtic literature.

It is true a reaction in its favor is, of late indeed, fast gaining ground among the higher and more enlightened classes of our countrymen. Hence the baneful effects produced by that

blighting spirit of false shame<sup>1</sup> to speak their mother tongue, which was fast sucking out of the hearts of the peasantry the very life-spring of their venerable old *Seanaisle*, will soon, it is hoped, be undone. "*The Irish Archæological and Celtic Society*;" "*The Kilkenny and South-East of Ireland Archæological Society*;" and the "*Ossianic Society*" are living proofs of this favorable movement. The few publications in Irish that are now and again issuing, from the press tend to show the same. And so does the general tone or feeling about the

<sup>1</sup> The following words which I quote from an autograph letter of an Irish prelate—whose name I have not had permission to give—aptly accord with the opinions expressed above. The letter was received since the *Introduction* was written.

"Oh! would that our copious, melodious, soul-inspiring, and heart-moving language were revived and had become universal. And, why should it not? Should it not be our pride and our boast to have such a language, whilst other countries rejoice in their jargon—in their compound of various languages?"

Are not Scotland and Wales to be admired for their patriotism in this respect? and are they not a reproach to us? But why do their languages prevail among them? Because they are used as the common language of the country; because they are taught in their elementary schools and encouraged by the nobility and gentry, instead of being ashamed of their mother tongue—as I am sorry to say we are generally found to be of ours—or rather, are sought to be made so, by those who are interested in suppressing it as a mark of our nationality.

Unless this shame of the language of our Ancestors cease to exist, and a kindred feeling be cultivated generally, and especially among the middle classes of our countrymen, in vain do you labour.....

If I could take the liberty, I would recommend, that in every parish in Ireland there should be an Irish teacher, and that as the ear governs the tongue, it may be familiarized by hearing the language spoken as much as possible, at school, at home and abroad; if it were only thus to employ some poor men and women to speak nothing but Irish in the hearing of the children, who, in a short time, would acquire a facility in speaking it in a common-place colloquial way."

*Irish language*, and about Irish literature, that is at present, getting up, among the learned at home and abroad, indicate, that there is a spirit summoned to awaken from the slumber of neglect and decay our dying mother tongue. Hence we hear her mellow notes rise again on the breeze of fashionable life ; her guttural-Celtic tones may then perchance, soon grow popular ; for fashion is the first step to popularity.

The board of *National Education* in Ireland, could do much for the language of Ireland. In fact without their co-operation or that of the Christian Brothers, it will, it is to be feared, soon become a dead language ; for it never can be *nationally* revived unless nursed again in the *national* cradle—the schools of Ireland.

But yet does not the opening of the Catholic University of Ireland bid us fairly hope ? it looks like the dawn of returning day for Ireland, her history and her language. And under the bright and warm sun of collegiate and university intelligence, this fading old Celtic tree may yet revive and bloom again, in some way, as it did in days of old.

But it may be asked, what use is there in studying this much neglected language ! It can be answered, there is much use every way. It is useful to the philologist ; it is useful to the antiquarian.<sup>1</sup> To them a knowledge of the Irish—admittedly the best preserved branch of the great Celtic stock—is absolutely necessary. But to the children of Ireland ought it not to be a precious inheritance ? We glory in the name of *Celt*, and why not then hold the *Celtic* language dear ?

<sup>1</sup> Vide O'Donovan's *Irish Grammar*, Introduction, Section 3. Zeuss, —preface to his *Grammatica Celtica*, published at Leipsic, 1853.

See also the preface to the work of Mons. Adolphe Pictet (pp. viii., ix.) “ De l'affinité des langues celtiques avec le sanscrit.” The same is confirmed by many other writers : see Vallancey, “ Essay on the Celtic language,” p. 3 ; in which he quotes Ussher's words in praise of the elegance and copiousness of our venerable old tongue.

With it are interwoven a thousand national recollections which we fondly cherish;—with it is wound up the history of our glory, of our triumphs, of our fame. It ought to be fostered even for its own sake. For if age bring with it respect, and if length of years should command esteem, surely our Celtic tongue, which has outlived three thousand years—years of glory,—years of tribulation,—and yet flourishes, young fresh and vigorous, as when it flourished in the schools of Bangor, Mayo, Clonmacnois and Glendalough, ought to be esteemed and cherished.

If we do not cherish the language for its own sake, why, let us do it, for our own. We know the language of a nation is the exponent of a people's antiquity; the index of their refinement; the mouth-piece of their history; the type of their freedom; the echo of a nation's greatness and fame; shall we, then, let our language die?—

Every nation cherishes its own language;—it cherishes it even in death. The Greeks loved their language the more, the more it was banned by the Turkish foe. From the ashes of thralldom they have brought it forth though bearing another name<sup>1</sup>—fresh and youthful, as the phoenix rising in its newly-created power, after a literary slumber through ages of woe. The Jew in his exile, loves, as did his captive sires of old, to sing out in his own sweet Hebrew, his sorrows in a strange land. And shall Irishmen in the land of their birth neglect to cultivate, what has been justly called “the language of song—the language of the heart—the sweet mellow language of *ἑλλε γο βρατ*?”

To help then, in some measure, the young student who wishes to learn something of the Irish language, and to con-

<sup>1</sup> See the “*ΚΑΡΤΕΡΙΑ*,” published at Athens. The *Romaic* in which it is written, differs very little from the *Greek* of Xenophon, of Aristotle, or of St. Luke.

tribute to the supply of suitable elementary treatises has been the chief object of the Author in compiling the following Grammar. His principal wish was, to convey as much knowledge as he could, in the shortest and simplest form ;—to disentangle the rudiments of the Irish language from the maze of mystic explanation in which, not unfrequently, some grammarians have involved them. The Author on commencing this portion of philological study, was strangely puzzled by the variety of forms, in which, the treatises that he was obliged to consult, explained the simple elementary portions of Grammar. Hence, on sitting down to write this volume, he was acquainted with all these difficulties that usually beset the pathway of beginners, on their first entering the road of Celtic literature. He has endeavoured, therefore, to remove them as much as possible, by simplifying all that appeared any way knotty or abstruse ; explaining all that required explanation ; leaving out all that he thought useless and redundant. He has made no assertion, he has given no rule, without showing some right foundation for the assertion, some genuine reason, or some valid proof for the rule.

This is, chiefly, a grammar of the living language—of the Irish language as it is at present spoken and written. Hence these pages are not over-crowded with extracts from ancient Authors. For all people do not wish to become antiquarians ; and even those amongst us who feel inclined, would do well to learn, first, the *living* Irish language, and after that, they can more readily become acquainted with those phrases and terms that are more ancient, or more *rencondite* ; just like one who, by knowing modern English well, can, with greater ease, learn the quaint idioms of Chaucer and Gower.

In learning any language, we should as much as possible aim at acquiring the most correct pronunciation ; then, the different dialects in use amongst the people who speak that language, will, if the learner has a taste for them, very soon

be mastered by him. So in learning Irish, if he learn that which is admitted by all Irish writers to be the most correctly spoken dialect, he can, at pleasure, afterwards learn the others. Hence the Author has adhered principally to the Connaught dialect, because "it has" says the proverb "the accent and the propriety," *tá ceart aḡur blas aḡ an ḡ-Connaḡtaḡ*.

It must not, however, be inferred, that this is not, therefore, a true grammar of the other dialects. Such an inference would be entirely erroneous,—just as erroneous, as if one should infer, from the absence of any disquisition on the flat gibberish of the Lancashire peasant, and the glib chattering of the Kentshire workman; or on the difference between the polite slang of the Dublin, and the quaint cant of the London cabmen, in O'Sullivan's Grammar, that it is, therefore, faulty and imperfect. The reason is, the written language of every country differs much from the spoken dialects. The written language is, generally, one, uniform, not varying with place, though it may with time, not provincial, northern or southern, nor cockney, nor cant, nor slang,—though it may avail itself of all these; but, like the sea, is one, wide, changeless whole, as far as it goes, receiving the waters of many tributaries; yet, never varying by their influx, its native and essential hue.

This Grammar, it is true, is not so large, nor so copious as Dr. O'Donovan's. If it were, it would not have answered the ends intended by the Author, those of popularizing the language and facilitating its study for his own fellow students. Although the learned Doctor's work is now twelve years published, few copies indeed, with the exception of those given as premiums, have found their way into our College, partly owing, in all probability, to its price. To him who wishes to learn not only the modern but also the ancient Irish as spoken ten centuries ago by our fathers; to the antiquarian, and to every one who desires to unlock the hidden

lore which our Manuscripts contain ; Dr. O'Donovan's will be found a "Thesaurus" and as such will hold its place. He has, in a great measure, done for Ireland's language what the learned Lancelot and his distinguished associates of Port Royal did for the classic language of Greece. Still, notwithstanding the just claims of his grammar to praise and patronage, it must be confessed a cheaper or more practical grammar, written in a popular way, was needed in our colleges and schools. Whether that want has been removed by the present work, it remains for our Irish students and the Irish public to declare.

Those who are acquainted with the labors of a divinity student in Maynooth ; the strictness with which college discipline is enforced and observed ; the want of accommodation—at least for students,—for any literary task ; will not be slow to believe that nothing but a desire to facilitate the study of our national language,—which *alone* was ours when all Europe looked upon our country as the "hive of wisdom and the cradle of sanctity,"—and to dispel any existing apathy regarding it, could have induced the Author, in the midst of grave and essentially important studies, and surrounded with circumstances so disadvantageous, to write and publish the present treatise.



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✎ The Author did not, at first, intend to ask the aid of Subscribers in publishing this volume, yet the risk of sending before the public a work, no matter how good, on Irish literature, would be too much for one in his position to hazard. Therefore it is that he has asked, while the work was going through the press, the support of the noble and the learned, and the call has been generously responded to. To all who have thus kindly given their approval of his efforts to do something for the language spoken by our Celtic fathers, he returns his warmest and most sincere thanks.

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## ERRATA.

- Page 4, line 19, dele "more," and for "than," read "to."  
 „ 16, „ 1, supply „,” after the word "of."  
 „ 17, „ 1, supply "to" „ "not."  
 „ 23, „ 19, for "3," read "2dly."  
 „ 23, „ 24, for "4," read "3dly."  
 „ 24, „ 32, for "bodiernis," read "hodiernis."  
 „ 24, „ 37, for "commicta," read "commixta."  
 „ 29, „ 2, for "βοῦταῖη," read "βοῦταῖ."  
 „ 42, „ 10, for "ἑαῖη" and "ἑαοῖ," read "ἑαοῖη, ἑαοῖη."  
 „ 46, „ 35, dele "NOUNS."

# IRISH GRAMMAR.

---

GRAMMAR has been defined, "the art of speaking and writing a language with propriety." Hence, IRISH GRAMMAR is the art of speaking and writing the *Irish* language with propriety.

Hence in this treatise we purpose to treat of the Irish language as it is presently spoken and written.

The divisions of Grammar are four; *Orthography*, *Etymology*, *Syntax*, and *Prosody*.

---

## PART I.

### ORTHOGRAPHY.

Orthography, as its name imports, is the art of writing a language according to a fixed standard, founded on the philosophy of the language, and agreed upon by the people who speak it.

Hence it will be necessary to treat of the first elements of words; and also of their correct arrangement with each other; this last constitutes spelling.

### CHAPTER I.

*The letters,—their classification and their sounds.*

#### *Section I.*

##### THE FIRST ELEMENTS OF WORDS—LETTERS.

The first elements of words are letters. There are in Irish only seventeen: some authors have given another—h—which in Irish, as in Greek and Italian, never begins any word, and cannot, therefore, with justice, be ranked as a letter.

## THE IRISH ALPHABET.

<i>Irish.</i>		<i>Name.</i>	<i>Pronunciation.</i>	<i>Examples</i>
A	a	Aim, Alm	a Fr or aw Eng. as in	Ait
B	b	Beit, Beh	b	Bap
C	c	Coll, Kull	c hard, or k	Capa
D	d	Dair, Dhair	dh	Dair
E	e	Eada, Aya	e (as e in there)	Ean
F	f	Fear, Farn	f	Fear
G	g	Gort, Gurth	g hard, as g in get	Gé
I	i	Joia, Eeya	i French, ee Eng.	Ion
L	l	Lair, Lush	l	La
M	m	Muir, Muin	m	Mair
N	n	Nuir, Nuin	n	Nor
O	o	Oir, Oir	o	Orb
P	p	Peit, Peh	p	Pian
R	r	Rair, Ruish	r	Rora
S	s	Sail, Suil	s *	Sal
T	t	Teine, Thené	t Italian, or th Eng.	Tian
U	u	Uir, Oor	u Italian, or oo Eng.	Uair

The name of the Irish letters should not be mistaken for the *pronunciation*, as is done, not unfrequently, by some beginners, on first taking up an Irish Grammar. The name teaches us to *know*; the *pronunciation* gives us the *sound* of the letter. The pronunciation is that which alone helps us to spell the word; the name was used to distinguish the letters one from the other, as the Greek Alpha, Beta, Gamma, &c. From the three first in the second column, are formed the word *airdeir*, the Irish word for *alphabet*, as the latter has its rise from the names of the two first Greek letters A. B. (Alpha, Beta).

Every letter in Irish retains its own full sound, and never usurps, as letters in English and Latin words do, the place which other letters by right of sound should hold: thus, in English, we find, for instance, in the word "pronunciation" c, and t, before i, to have the sound of sh: not so with the Irish letters—each always retains its own sound,—c has always the sound of k, and t the sound of t, never changing their sound, no matter where they are placed.

---

\* S=sh before and after e, i. Ex. *ne, we*, (pronounced *shinnee*.)



These seventeen letters are divided into vowels and consonants: the vowels are *α, ε, ι, ο, υ*; the consonants *β, γ, δ, ϕ, ζ, λ, μ, ν, π, ρ, σ, τ, ϑ*.

## Section II.

SOUNDS OF THE VOWELS:—THE RULE “*καὸλ λε καὸλ γ λεατᾶν λε λεατᾶν.*”

Vowels have two principal sounds; the one long, the other short.

<i>Α</i> , α long like <i>a</i> in <i>war</i>	Ex. <i>αἷος</i> , <i>high</i> ; <i>ἀγρ</i> , <i>place</i> ; <i>λα</i> , <i>day</i> .
α short „ <i>a</i> in <i>fat</i>	„ <i>ζα</i> , <i>a javelin, a ray, a sound</i> .
<i>Ε</i> , ε long „ <i>η</i> ( <i>Eta, Greek</i> ) as <i>e</i> in <i>there</i> . ex. <i>γῆ</i> , <i>earth</i> ;	<i>ζῆ</i> , <i>goose</i> .
ε short „ <i>e</i> in <i>get</i> .	„ <i>βασί</i> , <i>a town</i> ; <i>ζεῖον</i> , <i>grease</i> .
<i>Ι</i> , ι long „ <i>i</i> in <i>pique</i>	„ <i>πῖον</i> , <i>pain</i> ; <i>μήν</i> , <i>fine</i>
ι short „ <i>i</i> in <i>pin</i>	„ <i>μήν</i> , <i>meal</i> .
<i>Ο</i> , ο long „ <i>o</i> in <i>told</i>	„ <i>ὄλ</i> , <i>drinking</i> .
ο short „ <i>o</i> in <i>other, or mother</i> „	<i>κορπ</i> , <i>body</i> ( <i>corpus</i> ) <i>latiné</i> .
<i>Υ</i> , υ long „ <i>u</i> in <i>rule</i>	„ <i>ύμ</i> , <i>fresh</i> ; <i>δύν</i> , <i>a strong-</i> <i>hold</i> .
υ short „ <i>u</i> in <i>full, built</i>	„ <i>υἶτ</i> , <i>breast</i> ; <i>υἱρά</i> , <i>jamb</i> .

There is no vowel doubled in the *same* syllable. In this respect, too, the Irish vowels are quite unlike the English.

These five vowels are classified into *broad* and *slender*; *α, ο, υ*, are called *broad*; *ε, ι*, *slender*. The *broad* vowels are not always long; nor are the *slender* vowels always short. Both *broad* and *slender* are to be sounded long when marked with the grave (') accent, which corresponds in form to the acute of the Greeks (See *Prosody*, under the word *Quantity*).

This division of the vowels into *broad* and *slender*, should not be lightly noticed by the student; for the spelling of all the words in the language depends much, nearly entirely, on the position which the slender and broad vowels hold with regard to the consonants. There is an old Rule given that

tells us, that a consonant, or consonants, should, in every written word, lie between either two *slender* or two *broad* vowels; and, consequently, that a *broad* vowel, such as *a*, *o*, or *u*, could not, correctly, go before, while a slender vowel—either *e* or *i*—immediately follows a consonant; but that if a broad vowel preceded, so should a broad one follow; if a slender vowel preceded, so should a slender one immediately follow the said consonant, or consonants. This Rule, called “*caol le caol, aḡur leaḡan le leaḡan*,” has been praised by some grammarians, rejected by others. Colonel Charles Vallancey, Dr. John O’Brien, Bishop of Cloyne (see his *Irish-English Dictionary*, 2d edition, p. lii, Dublin, 1832.); Haliday; P. M’Elligott (see “*Observations on the Gaelic Language*,” in the first vol. of the *Transactions of the Gaelic Society*); Rev. Jonathan Furlong, condemn the Rule—Hugh Boy M’Curtin; Rev. A. Donlevy; Dr. O’Donovan; O’Daly; Connellan; and other distinguished Irish scholars, recommend its use. The authority of the latter seems to me stronger and therefore more preferable than that of the former, as these are men that are more thoroughly acquainted than those, with the language about which they wrote.

#### A SHORT DISSERTATION

*Showing the arguments for and against the Rule: its use in settling the orthography of modern Irish.*

The reasons given by O’Brien for the disuse of the rule are only the echo of Vallancey’s words, (See *Grammar*, p. 19, Dub. 1781,) and what does Vallancey prove? or does he show that the rule was so “very destructive to the original and radical purity” of the Irish language? He proves, indeed, that another rule—if rule it was,—which had been introduced by the poets, of inserting a quiescent or aspirated consonant between two vowels, was, as must be admitted, “most destructive,” but he does not really prove that the application of this rule “*caol le caol*” “*was very destructive*.”

“Grammarians have,” says P. M’Elligott (note to chapter III, page 25, first vol. of the *Transactions of the Gaelic Society*), so often found the inconvenience arising from this Rule that it should be entirely exploded.” Very strong language! but not supported by such very strong reasons:

if the rule have its inconveniences it has also its conveniences : so all M'Elligott's words prove nothing.

And what, let us see, does Rev. Father Furlong say about this disputed canon? Simply this,—after quoting the words of O'Brien, Stewart, M'Elligott : “Sanctioned by those grave authorities, with whom my own experience and observation perfectly coincide, I have preferred certainly *the more simple*, and, according to the above authorities, the more correct mode of orthography, in the rejection of the rule in question.”

What about his preferring a more simple to a less simple form of spelling if usage and etymology be against it? What should we think of the Frenchified Englishman who would spell every word of French just as he should speak, quite against the rules of usage and etymology in the French tongue, though every body knows his method would be the more *simple* : or how would we titter in reading over the letter of some *accomplished* English scholar who *would* adopt the curt and simpler form of writing some of our primitive English words, knife, for instance, by “nife,” enough, by “enuff”—cough, by “kof,” &c. As for the authorities, though very distinguished, whom Furlong follows, we have seen what weight should on this question be attached to their great proofs. And even, though in theory, Rev. J. Furlong rejected the rule, yet in practice he actually wrote according to its guidance. The reason is, he could not help it : it is now quite so interwoven in the frame-work of the written language.

Haliday and Stewart are the only two who have given anything like reasoning for the partial rejection of this much disputed rule. The former, on the ground that its disuse is more in conformity with the spelling found in ancient manuscripts. This is true, but not entirely so, for there are even in ancient manuscripts numerous instances in which the canon is applied, in others not applied, by the same writer. Hence its application was not very general. And this is all we want to claim, even presently for it, as we shall immediately show. And in fact this is all that Stewart too claims—for it is “to the *extensive application*, and the rigid observance of this rule,” that he ascribes all the inconveniences that arise from it.

Now let us hear what those who recommend its use say :

Hugh Boy M'Curtin, in the Grammar (pp. 680-681) attached to his English-Irish Dictionary, published at Paris 1732, speaks of this “canon of Gaelic orthography” as of some-

thing absolutely necessary for a learner of Irish to know, and about the propriety and usefulness of which there is no doubt.

Donlevy, to whom the language in its spoken and written state was perfectly known, says "it is a sure guide in writing, and even in reading and pronouncing."—Christian Doctrine, page 442, third edition.

O'Donovan gives the canon as a useful and necessary help for every one who wishes to know the spelling of Irish.

O'Daly, writing on this Rule (*Self-Instruction*, &c., p. 22, ed. 1846), says, "it enables the learner to come at the proper pronunciation of the language with greater facility than he could otherwise attain." And again, "there is a natural, euphonious, and graceful pronunciation, marked by the use of it."

Connellan states the rule, and hints enough to show its usefulness.

The author's opinion is that, the rule *ought to be used*; yet *with a certain limitation*. Its application in every instance ought not to be insisted on as necessary. I say "*ought to be used*," first, because there are very many instances in which both the gender and inflection of nouns and conjugations of verbs require its application: as *cor f. nom.*, *gen. cora*, and not *core*; *ḡraḍuif*, *love*; *ḡraḍúif*, *to love*; and not *ḡraḍuif*, &c., &c.

2ndly. Because most of the modernly-printed Irish books have the spelling very nearly altogether in accordance with this rule, and therefore the students who read them should get some easy way of knowing the spelling adopted by their respective authors.

3dly. The natural tone of the language, in many instances, requires,—as can be learned from the sound of many words as spoken by the simple country Irish-speaking people,—the collation of "slender with slender and broad with broad."

4thly. Its adoption prevents the confusion arising from the same words being differently spelled by different writers. I say, "*yet with a certain limitation*," for instance, it is manifestly incorrect to alter the radical spelling of a monosyllable for the sake of conforming to this canon. This would be carrying the thing to excess, and it is in this excess, or as Stewart says, "the extensive application of the rule," that its entire fault lies.



Two final consonants in the *same* syllable shorten the preceding vowel or diphthong.

Though the foregoing list gives the sounds of the diphthongs as correctly as can well be given through the medium of English letters, still it must be said that the proper sound is acquired best by ear. We learn to speak French much more correctly by conversing with natives of France, than we could ever attain to, through the rules given by writers of French Grammar: so it is with those who wish to speak *Irish* correctly. Let them listen to, and converse with those who know the language; not with those who want to *sweeten* the sonorous tones of our native tongue by a polite mixture of English accent.

#### Section IV.

##### TRIPHTHONGS.

The triphthongs, five in number, are formed from the long diphthongs that end in a *broad vowel*—*eu* excepted—and from *iu* of the short, by inserting an *i* after the second vowel; as, *aoi* from *ao*; so *eo**i*, *ia**i*, *iu**i*, *ua**i*. These are all *long*. Hence it is not necessary to give their sounds. In some printed books we find the *i* both in diphthongs and triphthongs, subscribed for the sake of brevity; but unlike the Greek *i* (iota) in such positions it is always sounded. Indeed, whenever there is a union of two or three vowels in any *Irish* word, each vowel retains its own distinct sound, fused, however, into the melody,—so to speak—of the others that accompany it; so that all the vowels in that syllable will form only *one full sound*, as, *faon*, *weak*; *maoiu*, *wealth*; the two vowels in the one case, and the three in the other are in each word sounded in one voice, yet each vowel gives its own share to the entire volume of sound.

#### CHAPTER II.

##### *Of the Consonants.*

##### Section I.

##### HOW THEY ARE SOUNDED: HOW THEY ARE DIVIDED.

The consonants are sounded much the same as in English. They are, however, said to be 'broad' or 'slender,' that is, they have a *broad* or *slender* sound, according as they precede or

follow a *broad* or *slender vowel*. The reason is, their contiguity with these vowels causes a participation of their sound.

The consonants are b, c, d, f, g, l, m, n, p, r, t, twelve in number. Of these twelve, four—l, m, n, r, are ‘liquids’: the remaining eight are called ‘mutes.’ The mutes are, as we shall show (see Sect. IV., Chap. II.) subdivided into labials, b, f, m, p; palatals, c, g; and linguals, d and t.

#### OF THE LIQUIDS.

l, n, r, admit of being doubled at the end of a word; and hence they are called, *double letters*, as ll, nn, rr, in zeall, zeann, barr. The other consonants do not admit of being doubled at the end of a word. Of the liquids, l, n, r, are also called *immutables*, because they never change their sound. The other liquid, m, and all the mutes, are called *mutables*, because they change their sound. Hence there are nine *mutables*, and three *immutables*. This change in the sound of the mutables is caused by aspiration.

#### Section II.

##### ASPIRATION.

Aspiration is nothing more than a rough breathing, or sibilant utterance, so affecting the consonants in the Irish language, as to modify or change their sound. The number of consonants in our language is much less than we find in any other: aspiration supplies this want. Its presence is denoted by placing (·) a dot over the letter we wish to aspirate. The aspirable letters are b, c, d, f, g, m, p, r, t, i.e. all the consonants except l, n, r.

##### TABLE OF ASPIRATES AND THEIR SOUNDS.

Ḃ or ṁ (aspirated) placed between two broad vowels, sounds like *w*: ex. cabair, *help*; a báta, *his stick*; tiorfais an samhraid, *the summer will come*; do mháthair, *thy mother*. But when placed before or after a slender vowel they have the sound of *v*, as mo bean; mo mhán; Cruaighéadair veime, *the Creator of heaven*. The reason is, the sound of the vowels affect the sound of the consonants near which they are placed. Hence b and m, aspirated, receive, when connected in sound with the *slender* vowels, the sharper labial sound of *v*; while the same aspirated letters sounded with the *broad* vowels are softened down to the milder tone expressed by the letter *w*. 2h) is slightly nasal.

Ċ has the guttural sound of the German *ch*, (i.e. of *gh* in the word *lough*) when it comes before or after any of the broad vowels, *a*, *o*, *u*, as *mō ċaṛa*, *my friend*; *caṛṭanaċ*, *friendly*; but when it precedes or follows the slender vowels *e*, *i*, it has the less guttural sound of the Greek *χ*, (*chee*) as *mō ċeaṛ*, *my head*; *a ċine*, *his people*.

Φ has two sounds, that of *gh* when it precedes any of the broad vowels, as *mō ḡolaṛ*, *my sorrow*; and that of *y* in the English word *yearn*, when it precedes any of the slender vowels, as *mō Φṛa*, *my God*. Φ at the end of a word (see sounds of *uḡaḡ*, *eaḡ*, and *aḡ*, below) generally has no sound except to increase that of the vowel which precedes it. Let it be particularly remarked, that *ḡ* aspirated, following either *a* or *o*, in the beginning or middle of a word, assumes, with the vowels which precede it, the sound of *i* in *ire*, as *aḡṛaṛm*, *I adore*; *aḡaṛc*, *a horn*; *Ṭaḡḡ*, *Thaddeus*; *eaḡaḡan*, *a science*. Except *aḡbaṛ*, *a cause*, &c., the exceptions have generally the *a* marked with the grave accent.

Ψ is always silent. It is never aspirated at the end of a word.

Ŝ. What has been said of *ḡ* can be said of *ŝ*. It sounds like *gh* in *night*, *sight*, in the middle and end of words; *aŝ* in the beginning and middle of words sounds nearly like *i* in *ire*, as *aŝaṛḡ*, *laŝaṛ*.

Φ sounds like *φ* (Greek), or *ph* (English) in *Philip*, i.e. *f*.

Ŝ, and Ṭ retain only the aspirate sound like *h*; *ṛ* is never aspirated at the end of a word; *ṛ* however is, but even so, it only lengthens the sound of the preceding vowel.

### Section III.

#### SOUNDS OF *uḡaḡ*, *eaḡ*, *aḡ*, AT THE END OF A WORD.

The infinitive mood, active, and the present participle, active or neuter of almost all the verbs in Irish, end in some one of the above terminations; and each such termination is pronounced like *oo* in *woo*, ex. *do ḡṛaḡḡaḡ*, *to love*; *aḡ ṛṛṛleḡ*, *returning*; *mōlaḡ*, *praising*. Verbal nouns too, and other words that end similarly, are pronounced in the same manner, as *ṛṛṛṇṇṇaḡ*, *salvation*; *mādaḡ*, *a dog*.

Exceptions—Monosyllables ending in *aḡ* or *eaḡ*, and their compounds:—as *ṛaḡ*, *speaking*, is pronounced *ṛa*, as if *ḡ* were not in the syllable. Hence, *com-ṛaḡ*, *speaking together*, a



*chat*; *noim-nad*, a prologue or preface; so, “*ḡnad*,” love; and “*ḡian-ḡnad*,” intense love; *read*, yea; and *read*, length; *aim read mo fadgaill*, during my life; *Menelaid*, Menelaus, &c., &c. Indeed these exceptions have very often the *Δ*, marked with the grave accent.

In Munster, *ad* and *ead* at the end of words, are sounded like the vowel *a*.

#### Section IV.

##### SIMILARITY BETWEEN THE ASPIRATION IN GREEK, AND THAT IN IRISH.

*Ḗ* (aspirated) is the best illustration we have of the almost perfect similarity that exists between the aspirate used in Greek, and that used in Irish. *P* in Irish, and *π* in Greek are perfectly the same; aspirate both, and we have *p* from the one, and *φ* from the other; each of which is sounded as *f*, or *ph* in English: ex. *Joseph*, *Seorp*.

*C* is also a good illustration—*c* is the *κ* of the Greeks; *κ* aspirated becomes *χ*; and *ċ* (aspirated) assumes the sound of *χ*; what more plain? It may be said, the other letters when aspirated do not bear out this similarity so well. True, at first sight; they do not. But let us see.

Now, besides the usual division of consonants into mutes and liquids, there is another which shows us those that are allied in organic sound—ex. *b*, *p*, *m*, *ph*, are called labials; because they are sounded chiefly by the help of the same organ the lip; *c*, *ç*, palatals or gutturals; *d*, *l*, *n*, *r*, *t*, linguals. Now *b* and *p* are, therefore, being of the same organ, sounded nearly by the same opening of the mouth. The one is often in old MSS. used for the other; as, *rip* for *rib*. Even the Greeks wrote *λιπτω* for *λιβτω*; *βικρον* for *πικρον*. The Latins *plebs* sometimes for *plebs*; *suppono* for *subpono*; so closely are the two letters *p* and *b* allied in sound. Hence, when *b* becomes aspirated its sound should be very like the aspirate sound of *p*; and so it is. For the sound of *p* (asp.) is *ph* or *f*; the sound of *b* (asp) *v* or *w*; now, *v* and *f* are of the same organ, and are so closely allied, that in some old MSS., or books, we find one sometimes used for the other; *w* in German sounds like *v*, and *v* nearly like *f*. And what more common than to hear unlettered persons pronounce “what,” “fot,” thus showing in the very mistake, how nearly identical these letters are in sound.

2η, too, is of the class called *labials*; hence, for the same reason, it has, when aspirated, the sound of v, or w.

In the same manner ζ and c, which also are often used, one for the other—both being of the same organic class called *palatals*; but when aspirated, both become gutturals, ċ (ch guttural); ž (gh).

The other aspirable consonants b, f, r, t, when influenced by aspirations either lose their natural sound, or retain that of the aspirate only, as we see from the above table.

Hence, aspiration supplies in Irish the want of those letters which other languages possess. Hence too, owing to the vast number of different euphonious combinations of sound thus created our language is so musical and so copious.

Instead of the aspirate, we have in Latin and in English an h. Hence in an Irish word written in English character, we see nearly as many "h's" used as there are Consonants, thus rendering an Irish word—simple in its own native dress,—an unmeaning piece of jumble to the eye of an English reader. This system is adopted too, in some Irish works—v.g. *Hardiman's Minstrelsy*.—written in Irish character. It would be much better to avoid it.

Having now shown the consonants that are aspirable,—the influence that aspiration has on their sound,—and why it has that influence, it becomes necessary to show the cause of this aspiration. Hence we give in the following,

### Section V.

#### RULES FOR ASPIRATION.

1. All the possessive pronouns singular—mo, *mine*; do, *thine*; a, *his*, (a, *her* excepted) cause, in every case, the initial of the word, if of the aspirable letters, before which they are placed, to be aspirated. Ex. mo žmað, *my love*; do meup, *thy finger*.

2. The Gen. Sing. of nouns masculine; the Nom. and Acc. of nouns feminine, are, when declined with the article, *aspirated*. Ex. N. aη baip, *m. Gen. Sing., aη baip, of the bard.* Nom. Sing. aη ċearc. *f., the hen*; Gen. Sing. ηa ċpce, *of the hen*; Acc. Sing. aη ċearc.

Exceptions.—r, instead of being aspirated in these cases, is eclipsed by t, only, however, when it is immediately followed by any of the vowels, or of the liquids l, η, μ; for when followed immediately by any of the mutes, the r undergoes no change. Ex. Nom. Sing. aη t-rlat. *f. the rod*; Gen. ηa

բայե. Nom. Sing. *աղ բազար, the priest* ; Gen. Sing. *աղ Ե-բազար*. So, բ, instead of being aspirated, is preceded by Ե.

Words, too, whose *initial* letter is Ծ, or Է, are generally, in those same cases, not aspirated, as Nom. Sing. *աղ տաւիմ, the earth, or ground* ; Gen. Sing. *աղ Ելէբարդ, of the lord*, the Է is not aspirated, though, in the first, it is the initial letter of a noun fem. in the Nom. Case, Sing., declined with the art. in the second,—the initial of a noun mas. declined with the art. in the Gen. Sing.—So, *աղ Ծորայն, of the world &c.*

3. The voc. case, singular and plural, is always aspirated.

4. All the simple prepositions,—*առ, յօ, ալի*, and sometimes *չա*—going before a noun which is not preceded by the art. cause aspiration. Ex. *ալի Եարի դա Կ-ալի, on the top of the cliff.*

5. *Բա*, or *բս*, the past tense of the assertive form of the verb *Ծօ Ելէ, to be*, causes the initial, if aspirable, of the adjective that follows it to be aspirated, ex. *բս մայէ աղ բար է, he was a good man* ; when the initial is a vowel, it is sometimes preceded, in such cases, by ‘*հ*’, ex. *բս Կ-օլ Ծօ ողիբ բէ է, he did it badly* ; sometimes not, as *Բ’ օշ աղ բար է, he was a young man.*

6. *Փ*, as a preposition, *to* ; as a sign of the Infinitive mood ; as a poss. pronoun ; as a sign of the perfect tense *active* or *neuter* ; of the conditional mood ; causes aspiration, ex. *Ծօ Տիւբան, to Judith* ; *Ծօ Հրածնէճ, to love* ; *Ծօ մեալար, I deceived* ; *Ծօ Եեանբայն, I would do.* Hence, too, *իօ*, the ancient sign of the perfect tense aspirates, and all its compound forms : *դար, դաճար, դիօր, մար*, with *դի* and *մա* : ex. *դիօր շիբար, I did not put* ; *դի Եեանար, I do not make.*

The relative pronoun “*ա*” also, expressed or understood, causes aspiration. Ex. *աղ Ե Տիւբայէբար, He who loves.* In fact, the initial of the perfect tense ; of the conditional ; of the infinitive mood, must be aspirated, even when the particles which are usually prefixed to them, are left understood. And verbs whose initial letter is a vowel will have in the perfect tense the aspirate, *ի*, prefixed ; ex. *դիօր Կ-իդիԵաճ Ծան է, It was not told to me.*

7. The mutable initial of all words, which, on entering into composition with nouns, adjectives or adverbs, form the *second* part of the compound, is aspirated. Ex. *օլշ-Եան, a maiden* ; (from *օլշ, virgin* ; and *Եան, woman* ;) *լաւ-Շօր, swift foot* ; *բօ-ԵանԵ, feasible.*

Exceptions.—Words beginning with *ῥ*,—as has been remarked in the preceding page,—followed by a mute, i.e., by any consonant except *l*, *η*, *μ*; or words beginning with *δ*, *τ*, when the preceding part of the compound ends in *δ*, *η*, *τ*; as *ἀρδ-τιζέαινα*, *sovereign lord*; *κεῖ-τῆρ*, *a head-land*; *ῥῆν-δύβ*, *a black face*. Sometimes, also, for euphony, the aspirate is omitted.—Ex. *ῥεᾶρ-βολῖ*, *one of the Belgæ*.

8. All nouns, both of the mas. and fem. gender, whose initial letter is a vowel, take, when declined with the article, the aspirate *h*, always after *να*, to prevent the hiatus which would be occasioned by the concurrence of two distinct vowel sounds. Ex. *να ἡ-ῖνῖνε*, *of the daughter*; *να ἡ-αῖτερά*, *the fathers*.

Exception.—The Gen. case plural, which takes *η*, and not ‘*h*.’ Ex. *να ἡ-αῖτερά*, *of the fathers*.

A desire in the language for euphony is, perhaps, the chief and only cause of all these changes attendant on *aspiration*.

To Euphony may also be ascribed this other peculiar trait of Irish consonants—Eclipsis.

## Section VI.

### ECLIPSIS.

Eclipsis is the suppression of the sound of the initial consonant of a word by placing another consonant of the same organ before it. It is the same consonants, except the liquid *m*, that are affected by aspiration and eclipsis. Hence all the mutes *b*, *c*, *d*, *f*, *g*, *p*, *r*, *t*, are the only eclipsible letters.

TABLE OF ECLIPSIS.

is eclipsed by		pronounced
<i>b</i>	“ <i>m</i> ; as, <i>ḃur m-bárδ</i> ,	your bard, <i>ḃur mārδ</i> .
<i>c</i>	“ <i>g</i> “ <i>ḃur g-capal</i> ,	your horse, <i>ḃur g-apal</i> .
<i>d</i>	“ <i>n</i> “ <i>ḃur n-daoine</i> ,	your people, <i>ḃur naoine</i> .
<i>f</i>	“ <i>b</i> “ <i>ḃur b-fíle</i> ,	your poet, <i>ḃur bíle</i> .
<i>g</i>	“ <i>η</i> “ <i>ḃur η-gáine</i> ,	your laugh, <i>ḃur ηgáine</i> .
<i>p</i>	“ <i>b</i> “ <i>ḃur b-paríairte</i> ,	your parish, <i>ḃur bairíairte</i> .
<i>r</i>	“ <i>t</i> “ <i>ar t-rlat</i> ,	the rod, <i>ar tlat</i> .
<i>t</i>	“ <i>d</i> “ <i>ḃur d-tairbe</i> ,	your profit, <i>ḃur dairbe</i> .

*ηg* called *Níatal*, in old grammars, are pronounced, as much as possible, together, so as to form one sound; “they have almost the same sound,” says Dr. Donlevy, “in the beginning, middle, and end of words, with (*ng*) in wrangling, mingling,

bungling; and the very same force with  $\gamma\gamma$  in Greek." This sound is best learned by ear.

By the above table we perceive that  $m$ , a consonant of the same organ with  $b$ , goes before it, and destroys its sound— $m$  and  $b$  being both labials;  $m$ , then, being of a softer sound than  $b$  coming after the  $\mu$  of  $b\mu\mu$ , is sounded in its stead; thus rendering the whole expression, " $b\mu\mu m-b\mu\mu$ ," much more mellow than if the  $m$  had not been placed there. The same remark holds good with regard to the other consonants, and the letters by which they become eclipsed. In eclipsis it is the first letter that is sounded, the second only shows the radical structure of the word,  $c$  is sometimes used as an eclipsing letter for  $\zeta$ , and has its sound;  $p$  for  $b$ , and  $\tau$  for  $\delta$ .

Ex., cc like $\zeta$ , in $b\mu\mu$ $cc\alpha\mu\alpha\lambda$ ,	<sup>pronounced</sup> $b\mu\mu$ $\zeta\alpha\mu\alpha\lambda$ , as above: so
$pp$ „ $\delta$ , „ $b\mu\mu$ $pp\alpha\mu\mu\alpha\lambda\tau\epsilon$	$b\mu\mu$ $\delta\alpha\mu\mu\alpha\lambda\tau\epsilon$
$\tau\tau$ „ $\delta$ , „ $b\mu\mu$ $\tau\tau\alpha\mu\mu\epsilon$	$b\mu\mu$ $\delta\alpha\mu\mu\epsilon$ .

This form of Eclipsis is not much used by modern authors, and so much the better.

### Section VII.

#### RULES FOR ECLIPSIS.

1. All the plural possessive pronouns,  $\alpha\mu$ , our;  $b\mu\mu$ , your  $\alpha$ , their; cause eclipsis.

2. The prepositions  $\alpha$ , in;  $\mu\alpha\mu$ , after; always cause eclipsis both before verbs and nouns.

3. The dative and ablative singular, and the genitive plural of names *declined* with the art.; or when the noun is influenced by the art. and preposition going before.

$\delta$  and  $\tau$  are generally exceptions to this rule; ex.  $\alpha\mu\zeta$   $\alpha\eta$   $\delta\sigma\mu\eta\eta$ ;  $\alpha\mu\mu$   $\alpha\eta$   $\tau\alpha\lambda\alpha\mu$ .

4. Whenever a question is asked, whether the interrogatory begin with  $\alpha$ ,  $\alpha\eta$ ,  $\epsilon\alpha$ ,  $\eta\alpha\epsilon$ : as  $\alpha$   $\delta$ - $\tau\alpha\mu\mu\epsilon$   $\tau\epsilon$ ? *Has he come?*  $\eta\alpha\epsilon$   $\eta\zeta\mu\alpha\delta\mu\mu\zeta\epsilon\alpha\eta$   $\mu\epsilon$ ? *Do I not love, &c.*? also after  $\zeta\sigma$  *would that*;  $\delta\alpha$ , sign of the poten. mood.  $\mathcal{A}\mu\eta\alpha$ , *if not*;  $\mu\alpha\mu$   $\alpha$ , *where*; and most generally after the relative pronoun when governed by a preposition expressed or understood.

5. If the word begin with a vowel,  $\eta$  for the sake of euphony, is prefixed in those cases in which eclipsis would take place if the initial were an eclipsible consonant; as,  $\alpha\mu$

η-αταη, *our father*. This is not unlike the affixing of , in Greek to those words that end in a vowel when the succeeding word begins with one, as χίτων αινταις, with unwashed hands.\*

### CHAPTER III.

## *On Spelling and Writing in Irish.*

### *Section I.*

#### ON SPELLING.

Irish like every other independent language has, or ought to have, a fixed orthography. Some words are, however, written differently by different writers. This is not really so much to be wondered at; for the Irish has been, for centuries, a persecuted language; and the nation could not furnish an approved standard of orthography which all should be bound to follow. Even French, a language that has been so highly cultivated—the language of court—the language of fashion, has for the last half-century undergone material improvements. The English too, after ages of cultivation from the days of Chaucer to the days of Macaulay, is not yet incapable of being made more perfect. What wonder then that a language like ours, banned for centuries and trodden under foot, should require to have its orthography improved, or rather regulated.

This is a subject which should not be treated, more at length in this place. I shall then give

#### A FEW PRACTICAL HINTS ON THE SPELLING OF THE IRISH LANGUAGE.

It will be admitted that the same word in the same circumstances—that is, that a word in one place under the same governing influence, that the same word is under in another, ought to be spelled in both always the same way. This axiom, simple as it is, is, for all that, often not conformed to by Irish writers.

The rule “caol le caol 7 leathan le leathan” (see section II. chapter I.), is also a great help to the spelling of Irish words.

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\* A, then, as a rel. pronoun signifying all that, or governed by a preposition, expressed or understood—as a particle of interrogation—as a preposition, &c., always causes eclipsis, when the initial of the word which it precedes is of the eclipsible class, and prefixes η to vowels.



altogether. Besides as the prefixes *an*, *am*, *ac*, *deaz*, *dia*, *do*, *duoc*, *dub*, *ion*, *leat*, *ream*, *ro*, *enom*, and the rest, have a fixed meaning, they should likewise have a fixed spelling: If not the learner may, reasonably, suppose a difference in spelling, indicates a difference of meaning, while in reality there is none.

## Section II.

### HOW EASY IT IS TO LEARN THE SPELLING OF IRISH.

Thus any person after knowing the grammar, could with a little attention spell any word in the language. By practice he could in a few days, learn to spell every primitive word that would come before him. He could not but perceive that all derivative words have certain endings according to the different parts of speech to which they may belong, or the different ideas they express. All these endings—than the spelling of which nothing can be simpler—affixed to the root, give him the derivative word or words spelled correctly. For instance nouns denoting an agent or employé end generally in *aine*, or *uine*; *aire* or *uie*; *oir*; *ac*; ex. from *realz*, *to hunt*, *realzaire*, *a hunter*; is formed; from *plan*, *safe*, *rlanhuiz*, *save*; *rlanhuizteoir*, *Saviour*; and the employment or occupation is expressed by the termination *act*, as *realzaireact*, *hunting*.

Adjectives end in *ac*, *amail*, *man*; or begin with *ion*, *ro*, *do*, &c. &c., verbs terminate with *ion*, *uion*, *im* or *aim* for the first person indicative; *ad*, *ead*, or *uizad* for the infinitive and participle.

In spelling, attention is paid also to the rule, "slender with slender and broad with broad," as in the word *rlanhuizteoir*, we find *e* put before *o* in the last syllable, because the last vowel in the preceding syllable is slender.

If the word to be spelled be *compound*, it is known at once, by knowing the primitives of which it is composed.

AN EXAMPLE.—*Showing at one view the number of words that can be formed from a single root of one syllable.*

### From Nouns.

*Ziad*, *love*; *aoi-ziad*, *céad-ziad*, *caom-ziad*, *di-ziad*, *diai-ziad*, *foir-ziad*, *maot-ziad*, *méai-ziad*, *mo-ziad*,



մծր-շնած, բաղ-շնած, բարւ-շնած, բօր-շնած, տար-շնած, էր-շնած.

Շնածայլէծօր, (from շնածայլ *love thou*), Բաղ-շնածայլէծօր, Բար-շնածայլէծօր, &c. Բօր-շնածայլէծօր, էր-շնածայլէծօր.

### Adjectives.

Շնած, *loving* ; Բղ-շնած, Բաղ-շնած, Բար-շնած, Բօր-շնած, &c. &c. Էր-շնած.

Շնածմար, Բղ-շնածմար, &c. &c., as before.

Շնածմարաւ, *fondness, lovingness*.

Շնածայլէ, *beloved* ; Բղ-շնածայլէ, Բաղ-շնածայլէ, Բար-շնածայլէ, Բօր-շնածայլէ, Էր-շնածայլէ, &c.

Շնածամար, *loveable* ; Բղ-շնածամար, &c.

### Verbs.

Շնածայլմ, with all its tenses and persons, and the tenses and persons of its compound forms ; Շնածայլ, *loving*.

### Section III.

#### OF WRITING.

To write Greek in the characters of any foreign language is to destroy half its worth. It becomes bound in *literal* bands that take away all its natural grace and native grandeur. True ; Greece has never really suffered the disgrace of having her national language thus paraded in alien costume. *Ireland has.* Her written language has been tortured into a thousand ignoble shapes, which have made it appear to the eyes of some the pencilled jargon of slaves. It is to be hoped there will be no more of this. It has been too long practised. More full of aspirates than the Greek, the Irish language has been unmercifully mangled in endeavouring to make it look neat in its foreign anti-national dress. English letters and English accent, however grand they may appear to some, are, to say the least, quite *unceltic*, and therefore most unfit to display the natural grace and energy of the Irish language. Hence no *Irishman* ought to write his native tongue in any other than in Irish or Celtic characters.

How then, it will be asked, are these characters written? I shall show (see front page) the manner in which Irish chirography is now practised. If the language revive, this form of writing will, it is probable, become more improved. Even as it is presently written, a person could, by practice, learn to write it as quickly as he would the Roman style of penmanship. The Irish characters do not differ much in shape from the German:—And the Germans have, in one century, made their language the admiration of Europe.

In some of the written and printed books, a few inaccuracies occur which it would be well to avoid.

When a preposition,—such as  $\Delta\eta$ ,—goes before a noun in Irish, it is not right to join, as some writers do, the preposition and the noun, so as to form of both but one written word: Ex ‘ $\Delta\eta$ - $\partial\eta\partial\eta\partial\eta$ ,’ *in darkness*, (1st c. 1st Book of the Irish Imitation); the preposition  $\Delta\eta$  going before  $\partial\eta\partial\eta\partial\eta$  is incorporated with it; and the young learner looks in vain into an Irish Dictionary to find the word.

Again, when the aspirate ‘h’ precedes a word beginning with a vowel, it should not be joined to the initial of that word. We find also the ‘o’ of the possessive pronouns  $\partial\eta$ ,  $\partial\eta$ , dropped when going before a word beginning with a vowel, and the bereft consonant  $\eta$ , or  $\partial$ , united with the first letter of that word, without as much as an apostrophe (’) to mark the omission of the ‘o’; nay, more, the  $\partial$  is often changed into  $\tau$ , a letter of the same organ, Ex.  $\partial\eta$   $\Delta\eta\partial\eta$ , *thy soul*, by dropping the ‘o,’  $\partial$   $\Delta\eta\partial\eta$ , and by changing  $\partial$  into  $\tau$  and dropping the apostrophe,  $\tau\Delta\eta\partial\eta$ . Now, no person who had not beforehand been well acquainted with the language, could ever make out what  $\tau\Delta\eta\partial\eta$  meant. And to what is all this owing? To a want of proper attention in writing the language. In fact whenever a word is elided, eclipsed or aspirated, the change should be denoted by its proper sign, and not thus be putting unnecessary difficulties in the way of those who wish to advance in the paths of Celtic literature.

#### CONTRACTIONS.

In printed Irish books some contractions occur, such as the following  $\Delta\eta$ ,—even in Latin we often find an horizontal stroke of this kind, placed over a letter used for  $\eta$  or for  $\eta$ ,—

4=4r, 4=4r, 7=43ur, f=4c̄c, ɛ=ea, ʒ=ʒo, ʒ=ʒaŋ, ʒ=ʒaŋŋ, ʒ=ʒur, ŋ=ŋŋ, ʍ=ʍr, ɛ=ɛa, ɛ=eaɔŋ, &c., ɟc=&c., ʁ=ʁr, ʁ=ur.

The sound of  $\left\{ \begin{array}{l} l\eta \text{ like the sound of } ll; \text{ as, } col\eta a, \text{ of the body, } colla \\ dl \quad \quad \quad ll \quad \quad \quad cobla\delta, \text{ sleep, } colla\delta \\ d\eta \quad \quad \quad \eta\eta \quad \quad \quad c\acute{e}a\delta\eta a, \text{ the same, } c\acute{e}a\eta\eta a \\ \eta\delta \quad \quad \quad \eta\eta \quad \quad \quad \delta a\sigma\eta\delta a, \text{ human, } \delta a\sigma\eta\eta a \end{array} \right.$  pronounced  
as if written

Yet in compound words, when the first part of the compound ends with  $\eta$ ; while the second part commences with  $\delta$ ; the  $\eta$ ,  $\delta$ , retain, each, its own full sound; ex. loŋ- $\delta u\delta$ ; ce $\acute{a}\eta$ - $\delta a\eta a$ .

## PART II.

## ETYMOLOGY.

Etymology, as a division of Grammar, shows the *correct* relation of words in the same language with one another.

All words can be classed under nine heads, called *parts of speech*, namely: the Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, and Interjection.

## CHAPTER I.

*The Article and Noun.**Section I.*

## THE ARTICLE,—HOW IT AFFECTS THE NOUN.

The article,—so called, because it adheres to the noun,—always precedes it, showing its gender and number. There is only one article in Irish, the definite, and it is thus declined.

	Singular.		Plural.
	Masc.	Fem.	Masc. & Fem.
Nom.	an, <i>the</i>	an.	na.
Gen.	an, <i>of the</i>	na.	na.
Dat. & {	(do) 'n, <i>to the</i>	(do) 'n.	do, or {
Ab. {	(ó) 'n, <i>from the</i>	(ó) 'n.	ó } na.
Ac.	an, <i>the</i>	an.	na.

Thus we see the art., in the singular number, is the same in all the cases, except the genitive feminine; and that, in the plural, the art. both in the *masc.* and *fem.* is the same.

That desire for euphony, so to speak, which all languages possess in a greater or less degree, causes the 'a,' or vowel of the art. in the singular number, to be, sometimes, elided when preceded by a preposition ending with a vowel: as *ó an*, is written *ó'n*. This omission should always be denoted by an apostrophe, ( ' ).

Those initial changes, which, the noun, when declined with the article undergoes, have already been noticed under the heads—"eclipsis and aspirations."

Yet it may be well, here, for the learner's advantage, to give a very brief summary of those changes which the article causes in the initial of all kinds of nouns, when governed, and when not governed by a preposition.

Firstly—When not governed by a preposition, then the first letter of the noun is either a *consonant* or a *vowel*. If a *consonant*; it is one of the three immutables, *l, n, r*, or one of the remaining nine consonants, called *mutables*. If one of the three, *l, n, r*, then no change takes place by prefixing the article; but if the initial letter be any other than *l, n, r*, then a change takes place; yet in different cases according to the *gender* and *number* of the noun; for, if the noun be *masculine*, it becomes, on the article being prefixed, affected in the *genitive* case singular by the aspirate. Ex. *an fíll*, of the man; Gen. Sing.; if *feminine*, in the *nominative* and *accusative* singular. Ex. *an bean*, the woman.

EXCEPTIONS: 1. In the sing. number, nouns that begin with *b* or *t* (see exceptions to Rule 2, for aspiration.)

2. Nouns whose initial letter is *r*, take in these very same cases in which *aspiration* would be produced, *eclipsis* in its stead by prefixing *t*, as Nom. *an t-ríad* (f); Acc. *bíur ré an t-rlat* (f); *leabair an t-raḡallur* (Gen).

3.—When governed by a preposition then instead of aspiration, the noun, no matter what be its gender, suffers *Eclipsis*, if its initial letter be of the eclipsible class. *S* in this instance forms no exception at all; as *leir an b-ḡair, o'n t-ríad*, *leir an t-rlat*: But *b* and *t* do; as, *an rai domhan*.

4.—If the noun begin with a *vowel*, and the article be prefixed; the noun, if *masculine*, takes in the *Nom.* and *Acc.*, Sing. a *t* before it, as *an t-aḡallur*; if *feminine*, it has no letter before it, but takes the aspirate, *h*, in the genitive, as, *baoir na h-ḡiḡe*, the folly of youth.

In the plural, the genitive case only of all eclipsible nouns is eclipsed. And those that have a vowel as the initial letter take *n*; in the other cases take *h* after *na*.

O'Donovan says (Irish Grammar, page 65), "that in every situation where an initial consonant is eclipsed an initial vowel takes *n*, as *an n-aḡallur*, our bread." Yet, as the same author, himself, observes in page 115 of the same Grammar; "when the noun begins with a vowel, and is preceded by a preposition with the article, the *n* is not prefixed to the noun, because the *n* of the article is enough to answer the sound," as, *leir an aḡallur*.

## Section II.

### . NOUNS :—GENDER, RULES FOR KNOWING THE GENDER OF ALL KINDS OF IRISH NOUNS.

Noun, from the Latin word 'Nomen,' is the *name* of any

thing that exists, or may be conceived to exist. Nouns are distinguished by gender, number, case, person.

### Gender.

Like the French and Italian, the *Irish* language admits but two genders, the masculine and feminine.\* All animate and inanimate things are classed under either one or other of these two. Hence *gender* is not always a sure sign of sex.

### Rules for distinguishing the gender of Nouns.

1. As a general rule, however, it may be admitted, that when speaking of *animate* things, names denoting *males* are masculine; names denoting *females*, feminine. There is an exception given by Rev. Paul O'Brien, which I find copied and approved by O'Donovan: "caḡlḡn, a girl," says he, "is masculine." Well, taking Hugh Boy M'Curtin's sixth rule, for finding out the gender of Irish nouns,—that those which agree with the pronoun é (he) are mas., those with í (she) are fem,—as the test on this occasion for proving the gender of the noun 'caḡlḡn;' or taking the rule of common sense, we cannot but find that the noun is of the fem. gender. Who ever heard this form of expression "íṛ breáḡ aḡ caḡlḡn é,"† *He is a fine girl?* In this form at least, 'caḡlḡn' claims the gender peculiar to that sex to which the person denoted by the word lays claim.

2. The names of offices, employments, &c. peculiar to men are mas., as *Fuarḡaltóḡn*, a Redeemer; *claḡḡne*, a coward; *maḡaḡ*, a monk; *ḡaduḡḡe*, a thief; *ḡíle*, a poet; *ceóḡḡaḡḡe*, a smugster. Hence almost all nouns ending in *oḡn*, *aḡne*, *aḡ*, *aḡḡe*, *oḡḡe*, *uḡḡe*, *uḡḡe* and *aḡḡe*, are of the mas. gender.

\* "In omnibus linguis Celticis," says Zeuss, in his *Grammatica Celtica*, (Vol. I., p. 228, 1st Ed., published at Leipsic 1853)—"bodiernis non nisi duo nominis genera distinguuntur genus masculinum and femininum, sed patet é vetustis nostris glossis Hibernicis, et e pronominis demonstrativi Cambrici formis, fuisse, ut in omnibus aliis linguis hujus affinitatis, etiam in vetere Celtica, tria genera, non solum pronominum sed etiam substantivorum et adjectivorum, et deletio serius discrimine grammaticali inter masculinum et neutrum commicta esse hæc duo genera in unum, eodem modo ut in lingua hodierna Gallica-romana."

† See Syntax, Rule 30, for the reason that *b*, in the word *breáḡ* in the above sentence is not aspirated.

3. In general, all nouns, whether primitive, derivative, or abstract, that have the last vowel in the final syllable broad are mas., as *caṛan*, a path; *baṛb*, a poet; *roṇar*, happiness; *creiḃioṇ*, faith.

EXCEPTIONS.—Some monosyllables whose last vowel, though broad, is sounded curtly. Ex. *pian*, pain f.; *ṡṡian* f., the sun; *uēt* f., the breast; *cor* f., foot; *laṇ* f., a hand.

4. All verbal Nouns without exception are of the masculine gender.

### *Feminines.*

1. Besides the names of all of the female sex, we have in Irish the names of rivers, countries, diseases, for the greater part feminine.

2. Those names too that suggest ideas of tenderness, endearment, youthful innocence, &c., are fem. Hence all nouns that end in *ōṡ* (young) are of that gender.

3. Nouns ending in *āc*, *āc*, as *raoṛāc*, freedom; and abstract nouns formed from the genit. of adjectives, as *ṡlaṇe*, clearness, brightness, are fem. So are almost all nouns that end with a consonant which is immediately preceded by one of the short vowels—*i* for instance,—as *laṛaṡi*, a flame, a flash; *luḃ*, an herb; *ṛpēi*, the sky.

4. Diminutives in *iṇ* are found to be of the gender of those nouns from which they are derived. Ex. *choc* m., a hill; *chocan* m., a hillock; *choicṡiṇ*, a very little hill, mas:—Derivatives in *iṇ* give the idea of great diminutiveness, as *leābāi*, a book; *leābāṛan*, a small book; *leābāiṛiṇ*, a very small book.

### *Section III.*

#### NUMBER.—CASE.

All nouns are either of the singular or plural number. A noun is of the singular number if it denote one; plural if more than one object.

#### *Case.*

From the Latin “cadere,” to fall, to terminate, is a certain change which nouns undergo, to show the relation in which they stand.

I retain the number of cases usually employed in the declension of Latin nouns,—still, however, using for the Dative and Ablative—which are always the same in the singular as well as in the plural number—only one form. We have no more right to call, in Irish Grammar, the Dat. and Ab. by the name “prepositional case,” than writers of English, French, or German grammar, have to call, in the grammar of the languages which they respectively treat,—the Dat. and Ab. the “*prepositional case*.” Yet they have not—at least in any of the school grammars commonly in use—yet adopted this name. Hence it is, to say the least of it, rather novel.

The name Dat. or Ab. case seems, too, more preferable than that of “*Dat.*” alone,—though, perhaps, often, for brevity’s sake, the word Ablative may be omitted—because the number of *Ablative-governing* prepositions is certainly, by far, much greater than those which govern the *Dative*, if we confine ourselves simply to the meaning of that term.

The Nom. and Accusative, also, of nouns are alike, yet I have not placed both together under one form, as it is enough to notice beforehand this similarity.

## CHAPTER II.

### *Declensions.*

#### *Section I.*

#### THEIR NUMBER.—ATTENUATION; WHAT IT IS.\*

The number of Declensions adopted by *Irish* Grammarians was, till lately, quite unsettled: the different authors who

\* A word or two on what is called by Grammarians (see Haliday, p. 22, and O'Donovan, *Irish Grammar*, p. 78) “*attenuating*” and “*making broad*,” called in Irish *caolúḡad* *aḡur* *leatḡúḡad*, which comes in very much in the declining of *Irish* nouns. *Caolúḡad*, or *attenuating*, is nothing more than annexing a *slender* vowel, *i*, to the last *broad* vowel in the final syllable; and *making broad*. *leatḡúḡad*, is the omitting of this *final slender* vowel, or, in other words, having the last vowel in the *last* syllable one of the three *broad* vowels, *a*, *o*, or *u*. This is manifest to any one who casts his eye over the following table for “*making slender*” and “*making broad*,” which is usually given by writers of *Irish Grammar*.

Attenuation.					Making broad.		
<i>a</i>	is changed into	<i>aḡ</i>	and conversely		<i>aḡ</i>	into	<i>a</i>
<i>ao</i>	“	“	<i>aoḡ</i>	“	<i>aoḡ</i>	“	<i>ao</i>
<i>ea</i>	“	“	<i>eḡ</i> , and irreg. into <i>i</i>	“	<i>eḡ</i> , or <i>i</i>	“	<i>ea</i>
<i>eo</i>	“	“	<i>eoḡ</i>	“	<i>eoḡ</i>	“	<i>eo</i>
<i>io</i>	“	“	<i>i</i>	“	“	“	“
<i>ia</i>	“	“	<i>eḡ</i> , or <i>iaḡ</i>	“	<i>iaḡ</i>	“	<i>ia</i>
<i>iu</i>	“	“	<i>iuḡ</i>	“	<i>iuḡ</i>	“	<i>iu</i>
<i>o</i>	“	“	<i>oḡ</i>	“	<i>oḡ</i>	“	<i>o</i>
<i>u</i>	“	“	<i>uḡ</i>	“	<i>uḡ</i>	“	<i>u</i>
<i>ua</i>	“	“	<i>uaḡ</i>	“	<i>uaḡ</i>	“	<i>ua</i>



treated the subject adopted different systems, according as they thought they could best show the peculiar changes of all classes of *Irish* nouns. Haliday adopts 7; Connellan 6; Neilson 4; O'Kearney—in his MS. copy of *Irish Grammar*, now in the Hudson Collection of MSS. in the Royal Irish Academy—4. The system adopted by O'Kearney is substantially the same as that adopted by O'Donovan; and so is, with very little difference, that adopted by Connellan the same as that of both; the one, as Connellan, embracing under the heading of a sixth declension, nouns that have by O'Donovan been classed as exceptions to the third; and O'Kearney classes under one declension, nouns which O'Donovan places under two.

I have adopted the number and order of declensions as laid down by O'Donovan; first, because I consider his the most philosophically correct; and secondly, in order to establish a fixed number of declensions in the language, treated in a regular way, and not to have *Irish Grammar* a fickle unsettled thing.

## Section II.

### FIRST DECLENSION:—RULES.

The first Declension comprises all nouns that, in the nominative singular, have, before the *final* consonant or consonants, the *last* vowel *broad*—(i.e., *a*, *o*, or *u*). This vowel is called the “characteristic,” as it shows, generally speaking, the declension as well as the gender, which are a sufficient index of the character or nature of the noun.

Hence all nouns of this declension are masculine. (See Rule 3, for knowing the Gender of abstract nouns). They take, in the genitive case singular, after the characteristic, another vowel, *y*, the insertion of which produces what is called by

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Any of the liquids connected with a mute or another liquid in the same, or succeeding syllable, requires, in order to prevent hiatus, the sounding of a short vowel to connect itself and the mutes. This is a general rule. Hence there is no use giving a list of all such liquids and mutes. They are called by Grammarians “non coalescing letters” as *lb*, *lʒ*, *nb* in *bonb*, &c. &c. Hence, too, when a short vowel comes between a *mute* and liquid or two liquids, it is, for brevity of expression thrown out, and the noun or word suffers syncope, as in *caṭaṭṛac*, gen. of *caṭaṭṛ*; throw out the *a* between the *t* and *n*, and we have *caṭṛnac*; so *ʒeṇaṇaṃaṭ*, gen. *ʒeṇaṇaṃala*, by syncope *ʒeṇaṇaṃla*.

Irish Grammarians "attenuation," on account of the *slender* sound thus given to the final syllable of the word.

Example: *boctan*, a poor person; *amadan*, a simpleton; *marcac*, a rider; *bord*, a table.

Ex. 1st.—*Boctan*.

	<i>Singular.</i>		<i>Plural.</i>
Nominative,	an boctan	Nom.	na boctan
Genitive,	an boctan	Gen.	na m-boctan
Dative, } (dó)	n m-boctan	Dat. } (dó)	na boctanaib
Ablative, } (ó)		Ab. } (ó)	
Accusative,	an boctan	Acc.	na boctan
Vocative,	a boctan	Voc.	a boctana

Example of a word beginning with a vowel, showing the initial changes which a noun (mas.) of that class undergoes through the different cases.

*Amadan*.

	<i>Singular.</i>		<i>Plural.</i>
Nom.	an t-amadan		na h-amadan
Gen.	an amadan		na n-amadan
D. or Ab. do	'n amadan		do na h-amadanaib
Acc.	an t-amadan		na h-amadan
Voc.	a amadan		a amadana

Simple Forms.—without the article.

	<i>Singular.</i>	<i>Plural.</i>		<i>Singular.</i>	<i>Plural.</i>
Nom.	marcac.	marcaíge.	Nom.	bord.	bord.
Gen.	marcaíge.	marcac.	Gen.	bord.	bord.
Dat.	marcac.	marcaígeib.	Dat.	bord.	borduib.
Acc.	marcac.	marcaíge.	Acc.	bord.	bord.
Voc.	marcaíge	marcacá.	Voc.	bord	borda.

Under these four examples, all the various kinds of nouns belonging to this declension may be classed.

From them we perceive the Nominative and Accusative with the Dative and Ablative Singular, end in the same form; the Gen. and Voc. Singular with the Nom. and Ac. Plural, are almost always alike. I say, *almost always*, as nouns ending in *ac* make the Gen. and Voc. Sing. in *aíge*, and the Nom. and Acc. Plural, in *aíge*. Hence by knowing the Nom. Gen. and Dat. we know the rest.

#### PARTICULAR RULES FOR THE FORMATION OF THE CASES IN NOUNS OF THE FIRST DECLENSION.

The Genitive Singular is formed from the Nom. Sing. by

"*attenuation*," i. e. by adding  $\gamma$  to the final vowel of the last syllable, as N.  $\beta\omicron\tau\tau\alpha\gamma\eta$ , G.  $\beta\omicron\tau\tau\alpha\gamma\eta$ . But nouns ending in  $\alpha\acute{\epsilon}$  change  $\acute{\epsilon}$  into  $\xi$ , a letter of the same organ, after attenuation ; as  $\mu\alpha\rho\iota\varsigma\gamma\xi$  gen. of  $\mu\alpha\rho\iota\varsigma\alpha\acute{\epsilon}$ .

The Dat. sing. is like the nominative : the initial changes which the noun undergoes, have been accounted for under the heading—*Aspiration and Eclipsis*.  $\beta$ , for example, the initial of  $\beta\omicron\tau\tau\alpha\gamma\eta$ , is in the Dat. and Ab. sing. eclipsed by  $\mu$ , a letter of the same organic sound,—because the word of which it is the initial, is preceded by the article and preposition.  $\tau$ , precedes  $\alpha\mu\alpha\delta\alpha\eta$ , in the nom. case sing. ; because the noun is mas. and preceded by the article.  $\tau$ , is very likely, placed here for euphony—just as we find it in the French "a-t-il."

The Vocative *singular*, must have the attenuated form. Hence if the word have it not originally, it must in the vocative receive attenuation ; if it have ; it retains it. Hence in the first declension, we find the Vocative singular like the Genitive, while in the second, we shall find it, most generally, like the Nominative.

The Nominative plural is like the Genitive singular :—The Genitive plural like the Nominative singular, except that when the art. is expressed, the initial letter is eclipsed, if capable of eclipsis. But from the 3rd. example (page 28.) we find, the Nominative plural of nouns that end in  $\alpha\acute{\epsilon}$ , is formed from the Genitive singular by adding  $e$ .

As a general Rule :—The Dative plural is formed, not only in this, but also in the other declensions from the Nominative plural, whenever the latter is unlike the Genitive sing., but when like it, then the Dat. plural is, generally speaking, formed from the Nom. sing. by adding  $\alpha\gamma\beta$ .

The Irish speaking people would consider it affectation in a person if he were to pronounce this last syllable in the dative plural. It is not however, inelegant to do so ; nay, it is sometimes so spoken, just now, in many parts of the country. The termination is, always retained in the written language.

From the fourth example we perceive that, words of one syllable, in which the final broad vowel is sounded long, are masculine, and of the first declension. There are however exceptions to this, as  $\lambda\alpha\eta$ , *a hand*, which is fem. and of the second.

The characteristic mark of this declension, as has been,

already, noticed, is the taking, in the genitive of *ι*, after the final *broad* vowel. Now some words of one syllable, however, *appear* exceptions to this rule: for, though of the first declension, they assume quite a different form, in the genitive, from other nouns of the same declension. Nevertheless, the rule is still true, of them also; for instance, *ceαρτ*. *justice*; should, properly speaking, in the genitive, form *ceαιπτ*, but it is found to be *ceιπτ* and *ciπτ*:—now the *ι*, which it gets by *attenuation* must, in order to show the case in which it is, be freely sounded; and this sounding of the *ι*, assumes such a dominant influence over the other two accompanying vowels, that the value either of one, or of both is, entirely, lost to the ear. Hence, then for the sake of brevity, it has been written *ceιπτ*, or *ciπτ* since the sound is still the same as if written *ceαιπτ*.

Hence then monosyllables of the first declension, spelled with the diphthongs *ea*, or *eu*, change *eu*, or *ea*, (when the *ε* is accented,)—into *ει* in the genitive; when short, or unaccented, into, *ει* and sometimes into *ι* alone, as *εαν*, *a bird*; Gen. *ειη*; *φευη*, *grass*; Gen. *φειη*; *νευη*, *a cloud*; Gen. *νειη*; *ηεαρτ*, *strength*; Gen. *ηειπτ*, or *ηιπτ*; *φεαρ*, *a man*; Gen. *φιη*; *κεαν*, *a head*; Gen. *κιη*; *πεαν*, *a pen*; Gen. *πιη*.

*Ceō*, *a fog*, makes *ceōc* in the Gen. *ζεō*, *noise*; *ζειαδ*; *ηεαc*, *an individual*, is indeclinable.

Hence, also, monosyllables spelled in the nominative singular with *ια*, *ιο*, make the genitive in *ει*, ex., *ιαρζ*, *a fish*, gen. sing., *ειρζ*; *ριολ*, *seed* or *tribe*, gen. sing. *ρι*; *μαc* *a son*; makes *μικ*, and *κομπ*, *a body*; *κυιμπ* in the gen. case singular.

Most of these monosyllables form the nominative plural regularly; but there are a few that take an increase of *α* or *αα*, ex. *ριολ*, nom. plural, *ριολα*; *πεαν*, *a pen*, plural *πεανα*; *νευη*, *a cloud*, nom. plural *νευηαα*. A few dissyllables form the nominative plural in this manner, and besides suffer contraction, whenever a vowel comes between any of the liquids *l*, *m*, *n*, *r*, and a mute, or between two liquids, as *λεαβ-αν*, *a book*; gen. *λεαβ-ανη*, nom. plural *λεαβαρια*, and by syncope *λεαβρια*—the vowel *α* between *β* and *ρ* being left out: so *υβαλλ*, *an apple*, nom. plural *υβαλα*, by syncope *υβλα*; *δορυρ*, *a door*, gen. sing. *δορυρη*, plural, *δορυρε*; *ταλανη* of the first and fifth declension, makes *ταλανη* and *ταληανη* in the gen. sing., and *ταλτα* in the nom. plural.

## Section III.

SECOND DECLENSION. HOW THE CASES ARE FORMED.

Contains nearly all the feminine nouns in the language. Hence, proper names of women; names of creatures of the female sex; names of countries, rivers, trees; all nouns in  $\delta\zeta$ , most of those nouns that have  $\gamma$  in the nominative case singular before the final consonant or consonants, are of this declension.

It is distinguished by its taking in the genitive case singular an increase of  $e$ , called, because  $e$  is a slender vowel, the *slender* increase.

EXAMPLES— $\rho\epsilon\iota\tau$ ,  $f$ , a worm;  $\zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$ ,  $f$ , a young grown up girl;  $\rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$ , shamrock.

<i>Singular</i>	<i>Plural</i>
Nom. $\alpha\eta\ \rho\epsilon\iota\tau$ .	Nom. $\eta\alpha\ \rho\epsilon\iota\tau\epsilon$
Gen. $\eta\alpha\ \rho\epsilon\iota\tau\epsilon$	Gen. $\eta\alpha\ b\text{-}\rho\epsilon\iota\tau$
Dat. $\delta\omicron\}$ $\eta\ b\text{-}\rho\epsilon\iota\tau$	Dat. $\delta\omicron\}$ $\eta\alpha\ \rho\epsilon\iota\tau\epsilon\iota\beta$
Ab. $\delta\}$	Ab. $\delta\}$
Acc. $\alpha\eta\ \rho\epsilon\iota\tau$	Acc. $\eta\alpha\ \rho\epsilon\iota\tau\epsilon$
Voc. $\alpha\ \rho\epsilon\iota\tau$	Voc. $\alpha\ \rho\epsilon\iota\tau\epsilon$

$\zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$ , *A young grown up girl.*

Nom. $\alpha\eta\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$	Nom. $\eta\alpha\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}\alpha$
Gen. $\eta\alpha\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}\epsilon$	Gen. $\eta\alpha\ \eta\zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$
Dat. $\delta\omicron\}$ $\eta\ \eta\zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$	Dat. $\delta\omicron\}$ $\eta\alpha\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}\alpha\iota\beta$
Ab. $\delta\}$	Ab. $\delta\}$
Acc. $\alpha\eta\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$	Acc. $\eta\alpha\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}\alpha$
Voc. $\alpha\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}$	Voc. $\alpha\ \zeta\alpha\mu\mu\epsilon\alpha\acute{\varsigma}\alpha$

$\rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$ , *Shamrock.*

<i>Singular</i>	<i>Plural</i>
Nom. $\alpha\eta\ \tau\text{-}\rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$	Nom. $\eta\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta\alpha$
Gen. $\eta\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta\epsilon$	Gen. $\eta\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$
Dat. $\delta\omicron\}$ $\eta\ \tau\text{-}\rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$	Dat. $\delta\omicron\}$ $\eta\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta\alpha\iota\beta$
Ab. $(\delta)\}$	Ab. $(\delta)\}$
Acc. $\alpha\eta\ \tau\text{-}\rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$	Acc. $\eta\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta\alpha$
Voc. $\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta$	Voc. $\alpha\ \rho\epsilon\alpha\mu\mu\acute{\iota}\delta\zeta\alpha$

By these examples we find the genitive takes an increase of  $e$ , and, to conform to the rule "slender with slender," &c., a slender vowel  $\gamma$  is, if required, made to go immediately before it in the preceding syllable. Hence,  $\delta\zeta$  is, as we see above, changed into  $\omicron\zeta\epsilon$ ,  $\alpha\acute{\varsigma}$  into  $\alpha\iota\zeta\epsilon$ , and  $\epsilon\alpha\acute{\varsigma}$  into  $\iota\zeta\epsilon$ , in the



ἡγεῖα, <i>a daughter</i> ,	nom. plural	ἡγεῖα
πεῖα, <i>a pea-hen</i> ,	„	πεῖα
ἡγεῖα, <i>a young girl</i> ,	„	ἡγεῖα
κοῖ, <i>foot</i> ,	„	κοῖ
κοῖ, <i>comb</i> ,	„	κοῖ

so τῖ, though having the characteristic slender, makes τῖ in the nom. plural. Many also take in the plural the form ἄ, as ῖ, *a rod*; ῖ, &c.

The *Genitive plural* is like the nominative singular. It has very commonly the final vowel in the last syllable, *broad*. Hence, if the nominative singular have the characteristic *slender*, it is omitted where it can, in order to form the genitive plural, as ῖ, *a sound*; genitive plural, ῖ. Hence, too, those nouns that form the nominative plural, in ῖ, form the genitive plural from it by dropping the final ῖ; as, nominative plural, ῖ; genitive plural, ῖ. This formation of the genitive plural is not much minded by modern writers of the Irish language.

There are a few monosyllables spelled with ῖ, eu, or ῖ, which, in forming the genitive singular, they change into ῖ, in conformity with what has been said in the preceding section, on these same diphthongs; but they form the nominative plural regularly—Examples:—

ῖ, <i>battle</i> ,	gen sing.	ῖ,	nom. plu.	ῖ.
ῖ, <i>the sun</i> ,	„	ῖ,	„	ῖ.
ῖ, <i>end</i> ,	„	ῖ,	„	ῖ.
ῖ, <i>hen</i> ,	„	ῖ or ῖ,	„	ῖ.

#### Section IV.

##### THIRD DECLENSION: HOW THE CASES OF ITS NOUNS ARE FORMED.

To the third declension belong all nouns in ῖ, ῖ, ῖ, ῖ, and all verbal nouns without exception. This declension is known by its taking a broad increase (ῖ).

EXAMPLES—ῖ, *Saviour*; ῖ, *virtue* ῖ, *praise*.

NOTE—The learner should not store his memory with all these rules and their exceptions: better is it, by far, to learn the leading portions, the declensions of nouns, the conjugations of verbs, &c.; and then after thus knowing something of the grammar to see what are *exceptions* to the broad, plain features of the language; to learn *why* and *when* they become exceptions.

*Example of Nouns ending in ծիր.*

Տաղալչեծիր, a Saviour.

<i>Singular.</i>	<i>Plural.</i>
Nom. աղ Տաղալչեծիր, <i>The Saviour.</i>	Nom. դա Տաղալչեծիրիւծե, <i>the Saviours.</i>
Gen. աղ Տաղալչեծրա.	Gen. դա Տաղալչեծիր, or Տաղալչեծրաւ.
Dat. { Ծօ } , դ Է-Տաղալչեծիր.	Dat. { Ծօ } դա Տաղալչեծիրիւծե
Abl. { օ } դ Է-Տաղալչեծիր.	Abl. { օ } դա Տաղալչեծիրիւծե
Acc. աղ Տաղալչեծիր.	Acc. դա Տաղալչեծիրիւծե.
Voc. ա Տաղալչեծիր.	Voc. ա Տաղալչեծիրիւծե.

*Example of Feminine Nouns ending in ձէ.*

Բարեւոյն, virtue.

<i>Singular.</i>	<i>Plural.</i>
Nom. աղ Բարեւոյն.	Nom. դա Բարեւոյնա.
Gen. դա Բարեւոյնա.	Gen. դա Բարեւոյնա.
D. or { Ծօ } , դ Է-Բարեւոյն.	Dat. { Ծօ } դա Բարեւոյնա.
Ab. { օ } դ Է-Բարեւոյն.	Ab. { օ } դա Բարեւոյնա.
Acc. աղ Բարեւոյն.	Acc. դա Բարեւոյնա.
Voc. ա Բարեւոյն.	Voc. ա Բարեւոյնա.

*Example of Verbal Nouns, (without the article.)*

Մոլած, praise.

<i>Singular.</i>	<i>Plural.</i>
Nom. մոլած.	մոլա, praises.
Gen. մոլա.	մոլած.
Dat. մոլած.	մոլաւ.
Acc. մոլած.	մոլա.
Voc. մոլած.	մոլա.

By these examples we perceive all the cases of the singular number are alike, except the gen.—In the plur. the Nom. Acc. and Voc. are the same ; the Dat. and Ab. are, as in every other declension, alike, and formed from the Nom. plural.

Most nouns terminating in ձէ, that express an abstract idea, have, as in all other languages, no plural : but a few, such as *մալլաւ, a curse ; բարեւոյն, virtue ;* admit a plural.



By the Gen. Sing. we know the declension to which a noun belongs. A broad increase is the distinguishing mark of the third declension. Hence (a) is added to the nom. to form the genitive, as *całłjðeaçt*, Nom. *całłjðeaçta*, Gen. If the last vowel in the final syllable be *j*, it is dropped in accordance with the rule: "slender with slender, and broad with broad," and *a* added, to form the Gen. Ex. *Slauųjžteðų*, N. *Slauųjžteðųa*, G.; *bljadaų*, N, *a year*; *bljadaųa*, G. *of a year*.

A few nouns of one syllable, spelled with the diphthong *jo*, in the Nom., take *ea* in the Gen. sing. Ex. *bjoç*, *life*; gen. *beaça*, *of life*; *řjoř*, *knowledge*; gen. *řeařa*, *of knowledge*. *Çořl*, *the will*, makes *çola* in the gen.; *řuřl*, *blood*; gen. *řola*; *muų*, *the sea*; gen. *maųa*.

Other nouns classed by some grammarians under a separate declension make the Gen. sing. terminate in *aç*<sup>1</sup>. They are not many: hence it is not necessary that they should constitute a separate declension. Ex. *caçaų*, *a city*; gen. *caçaųaç*, and by syncope *caçųaç*, Dat. *caçaų*; So, *caora*, *a sheep*; *caoraç*, in the gen.; *caoraųž*, Dat. &c.: *corðų*, *a crown*; gen. *corðųaç*; and by syncope *çrðųaç*, Dat. *corðų* and *çrðų*, &c.

All verbal nouns that end in *að*, *eað*, *užað*, form the gen. sing. like the past part of the verb, from which they are formed: Ex. *molað*, *praise*; gen. *molça*, *of praise*. Now *molça* is also the past part of the verb, *molað*, *to praise*; *řjñeað*, *stretching*, gen. *řjñçe*; and *řjñçe*, is the past participle: so, *řlanųžað*, *salvation*, gen. *řlanųžçe*, = past part., *řjñųžað*, *an explanation*, gen. *řjñjžçe* = past part. in form.

<sup>1</sup> Nicholas O'Kearney, a most distinguished Irish scholar, is of opinion, from his very great knowledge of ancient and modern Irish, that those nouns ending in the nominative in *ų*, formed originally, the Genitive, by taking simply, a *broad* or *slender* increase, and not the modern ending *aç*: v. g. *łaraų*, *a flame*; formed the Genitive, *łaraųne*, and not *łaraųaç*,—contractedly *łarųaç*; so *ðaų*, *the oak*; *ðaųa* and not *ðaųaç*. This appears very naturally, from the rules of analogy, to have been the case—yet it is further shown by him, from the fact that *ðaų*, in the compound word which designates the famous county of the Curragh, makes the Gen. not *ðaųaç*, but *ðaųa*, as *Çųł.ðaųa* = Kildare. Hence as the Gen. ending *ųa*, in the compound form, is handed down since that *çųł*, or church was first founded, *ðaųa*, and not *ðaųaç*, appears to have been the original Genitive. If then this simple form of the Gen. in nouns of this class, were adopted, it would render more uniform, and therefore more easy, the third declension.

As by syncope the vowel that comes between the mute and liquid, or between two liquids, is taken away, so words thus contracted are lengthened again by inserting between the same two consonants, the vowel omitted, *a* or any other : Ex. *ἀδριαδ*, *adoration* ; gen. *ἀδριατα*, *of adoration* ; *κοδλαδ*, *sleep* ; gen. *κοδάλτα*, *of sleep*.

The *Nom. plur.*—in most nouns of this Declension is like the Gen. sing. This is chiefly true of all verbal nouns and of many that have endings like them, yet for greater emphasis some nouns take an additional syllable,—*ηα*, in forming the plural : as, *ῥιυῖ*, *a stream* ; Gen. Sing. *ῥιυότα* ; Nom. Plur. *ῥιυότα*, or *ῥιυόταηα*.

But nouns terminating in *οῖν* form the Nom. Plur. from the Nom. Sing. by adding *ῖδε*. Those that make the Gen. sing. in *αῖ*, form the Nom. plural, from that Genitive by adding *a*, Ex. *κατάιν*, Gen. *κατήμας*, Nom. Plural *κατήμαςα*.

So *ἀτάιν*, *a father* ; which makes the Gen. singular, *ἀτάμα*, or *ἀτάι* ; and *μάταιν*, *a mother* ; *βριάταιν*, *a brother* ; make the nom. plur. *αἰτέμε* and *αἰτέμαςα*, Dat. *αἰτέμῃς*, or *αἰτέμαςαῖς* ; *μαῖτέμε*, *μαῖτέμαςα*, and Dat. *μαῖτέμῃς* or *μαῖτέμαςαῖς*, &c.<sup>1</sup>

The *Gen. plural* must, as I said in treating of it in the second Declension, have the *final* vowel in the *last* syllable, *broad* ; Hence as in that declension so in this, whenever the plural nominative ends in *εαῖα* the Gen. is formed by dropping the final *a*.

Hence personals in *οῖν* form the Gen. plural in *οῖμας*, and those that in the same Nom. plural end in *τε* or *τί*, rounden it in the Gen into *εαδ* ; as *ηα* *δ-τάιητεαδ*.<sup>2</sup> Yet the general tendency of modern usage is to form the Genitive Plural of all nouns in Irish like the Nom. Sing.

A few nouns are of the *first* and of the *third* Declension :—as *βριεῖτεαῖν*, *a judge* ; *μαῖτεαῖρ*, *goodness*, &c.

#### Section V.

##### FOURTH DECLENSION.

Comprises nouns that end in *αῖδε*, *υῖδε*, *αῖμε*, *ῖη*, of the mas. gender only ; and those terminating in *a*, *o*, *e*, *y* of either gender.

This declension is distinguished by taking no increase in the Genitive singular.

<sup>1</sup> Donlevy's Catechism, page 92. Third Edition.

<sup>2</sup> O'Donovan.

Example, *Ἐξέστης*,<sup>1</sup> *Lord*.

<i>Singular.</i>		<i>Plural.</i>	
Nom.	ἄν ἐξέστης.	Nom.	ἡ ἐξέστης, <i>the lords.</i>
Gen.	ἄν ἐξέστηος.	Gen.	ἡ ἐξέστηας.
D. or	{ δο } ἡ ἐξέστης.	D. or	{ δο } ἡ ἐξέστηας.
Ab.	{ ο } ἡ ἐξέστης.	Ab.	{ ο } ἡ ἐξέστηας.
Acc.	ἄν ἐξέστης.	Acc.	ἡ ἐξέστης.
Voc.	ἄ ἐξέστης.	Voc.	ἄ ἐξέστης.

In this declension, all the cases in the singular number are alike.

In the plural :—GENERAL RULE. The *nominative plural* is formed by adding *ῖς* to the Nominative singular. Yet if the word end with *e*, in the Nom. singular the vowel *e*, is omitted and *ῖς* added to form the plural v. g. *ῥαῖς*, *ring*; Nom. plur. *ῥαῖς*.<sup>2</sup>

Monosyllables and dissyllables that end in *e*, or *i* in the Nom. sing. form the *Nominative plural* by changing into *τε* the final *e*, when the letter preceding it, is a liquid, as :—

<i>Singular.</i>	<i>Plural.</i>
ῥαῖς,	ῥαῖςτε.
βαῖς,	βαῖςτε.

When, however, the preceding letter is a *vowel*, or, generally speaking, an aspirated mute, then the *Nom. plural* is formed by aspirating the *τ*, thus assumed before *e*, Ex :—

<i>Singular.</i>	<i>Plural.</i>
ῥαοῖς, <i>a man of letters.</i>	ῥαοῖςτε.
ῥοῖς,	ῥοῖςτε.
ῥοῖς,	ῥοῖςτε.

*ῥαῖς*, *a commandment*; makes *ῥαῖς*; *ῥαῖς*, *a person*; *ῥαῖς*.

The *Genitive plural*<sup>3</sup> in this declension too, has a broad full ending. Hence when the *Nom. plural* has the termination *τε*

<sup>1</sup> Spelled according to some *Ἐξέστης*=*Ἐξέστης*, (Greek,)=Herr, (German); *modern* spelling has it *Ἐξέστης*; hence I adopt this latter, as it is more in use, and more in accordance with the best authorities.

<sup>2</sup> This final *e*, in this and other declensions, is, it may be said, quiescent in the plural. Hence it is, as would appear, very properly omitted by some writers.

<sup>3</sup> O'Donovan.

or *τῆ*, it is changed, as in the last declension, into *τεαδ*, as *ἡ αἰ-μαρτεαδ*; but *τεῖντε* makes *τεῖνεαδ*, omitting the *τ*. Connellan makes the Genitive plural of these nouns, like the *Nom. singular*, and perhaps, indeed, it is the better way as the tendency of usage, seems to lead, at present in that way.

### Section VI.

#### FIFTH DECLENSION.

Comprises nouns that end in *α, ε, αῖν*, of the feminine gender, making the *Genitive singular* end in *αῖν*.

Example, *ῥεαῖρα*, *f. a person*.

#### *Singular.*

Nom.	αῖν ῥεαῖρα.
Gen.	ῥα ῥεαῖραν.
D. or	{ <i>δο</i> }, ῥ β-ῥεαῖραν.
Ab.	{ <i>δ</i> }
Acc.	αῖν ῥεαῖρα.
Voc.	α ῥεαῖρα.

#### *Plural.*

Nom.	ῥα ῥεαῖрана.
Gen.	ῥα β-ῥεαῖραν.
D. or	{ <i>δο</i> } ῥα ῥεαῖранаιβ.
Ab.	{ <i>δ</i> }
Acc.	ῥα ῥεαῖрана.
Voc.	α ῥεαῖрана.

So are declined *ceachtara*, *f. a quarter*; *comhara*, *f. a neighbour*; *cuirle*, *f. a pulse*; *di-le*, *f. flood*; *ionza*, *f. a nail*; plural, *ionzana*, and by syncope *ionzua*; *lana*, *f. a married couple*, &c.

The *Dat. singular* is formed from the *Gen. sing.* by attenuation, or placing *ι* after *α* in the last syllable.

The *Nom. plural* is formed from the *Gen. sing.* by adding *α*. The following are exceptions, *suala*, *a shoulder*; plural *suaille* and *suailleaca*; *laça*, *a duck*; *Nom. plural* *laçain*; *leaca*, *a cheek*; plural *leacaineaca*; *abain*, *a river*; the correct plural of which should be *abana*, and contractedly *abna*, but it is written *αῖνε*; I suppose because *α* final has a curt sound it was thrown into *ε*, and then *ι* placed in the preceding syllable, according to the rule slender with slender.

Some proper names are declined after the form of this declension:—

*Eire*, *Ireland*; *Munna*, *Munster*; *Alba*, *Scotland*; *Sacraib*, *England*; *Ara*, *Aran*.

### Section VII.

#### SYNOPSIS OF THE FIVE DECLENSIONS OF IRISH NOUNS.

Showing at one view how the *Genitive Singular*, and the *Nominative Plural* of all kinds of nouns are formed.

## FIRST DECLENSION.

Ա, before the final consonant of the last syllable is changed into ալ, օ into օլ, u into uլ, in the genitive singular, and nominative plural, as

<i>Singular.</i>		<i>Plural.</i>
<i>Nom.</i>	<i>Gen.</i>	<i>Nom.</i>
շօճ-ար,	m, ար, <i>a goat</i> ;	ար.
մեծ-օղ,	m, օղ, <i>the mean (middle) ;</i>	օղ.
ծօր-ւր,	m, uլ, <i>a door</i> ;	ւլ.
ռաւ-իւ,	m, ալ, <i>a rider</i> ;	ալ.
EXCEPTIONS : քննար, m, ար, <i>a book</i>		ար.
սեւ-ալ, m, ալ, <i>an apple</i> ;		ալ., &c..

SECOND DECLENSION COMPRISES TWO CLASSES OF NOUNS.

First—These that have in the nominative case singular, the last vowel in the final syllable *slender*, as

ծալ, f. ւ, <i>an element</i> ;	ւ.
քիւր, f. ւ, <i>a worm, a beast</i> ;	ւ.
But քիւր-իւ, f. ւ, <i>by syncope, ւ, a penny</i> ;	քիւր.
And ծալ, f. ծալլ, <i>a lathe</i> ;	ւ.
So քիւր, f. <i>a leap</i> ;	քիւր.
քիւր, f. <i>power, sway</i> ;	քիւր.
քիւր, f. <i>a field</i> ;	քիւր.
&c., from the nominative plural in ալ, or ալ.	
But ծալլ, <i>a wood</i> ;	քիւր.

Second—Those that have the last vowel in the final syllable, *broad*, as.

շօճ-ալ, f.	ալ, <i>the moon</i> ;	ալ.
քիւր-եօլ, f.	եօլ, <i>a window</i> ;	եօլ.
քիւր, f.	քիւր, <i>comb</i> ;	քիւր.

## THIRD DECLENSION.

քիւր-ալ, f.	ալ (contractedly for ալ), <i>an auger</i> ;	ալ.
քիւր-ալ, f.	ալ, <i>subtlety</i> ;	ալ.
քիւր-ալ, f.	ալ, <i>comfort</i> ;	ալ.
քիւր, f.	ալ, <i>a fort</i> ;	ալ.
քիւր, f.	ալ, <i>a physician</i> , makes ալ in the plural.	ալ.
But քիւր, f.	ալ, <i>a bit</i> ;	ալ.
Nouns in օլ as քիւր-օլ ;	m. օլ, <i>a fryingpan</i> ;	օլ.
ալ-ալ, f.	ալ, <i>father</i> ;	ալ.
ալ-ալ, f.	ալ, <i>mother</i> ;	ալ.
ալ, f. <i>a mare</i> .	ալ.	ալ.

## VERBAL NOUNS.

	Singular.		Plural.
	Nom.	Gen.	Nom.
Verbal Nouns.	3nāḏ-ūḗḏ, m. <i>loving</i> ; molāḏ, m. <i>praise</i> ; řulanḡ, m. <i>suffering</i> ;	uḗḗḗ, ṭā, ṭā,	uḗḗḗ. ṭā. ṭā.

## FOURTH DECLENSION.

	Singular.		Plural.
	Nominative.	Genitive.	Nominative.
ṭḗḗḗḗḗ, m.	same	<i>a lord</i> ;	ṭḗḗḗḗḗ-ḗḗḗ.
ḡḗḗḗḗḗ, m.	„	<i>a garden</i> ;	ḗḗḗ.
clabḗḗḗ, m.	„	<i>a babbler</i> ;	ḗḗḗ.
ceḗḗḗḗḗ, m.	„	<i>a merchant</i> ;	ceḗḗḗḗḗḗḗ.
řḡḗḗḗḗḗ, m.	„	<i>a swimmer</i> ;	ṭḗ.
ṭḗḗḗḗ-ā, f.	„	<i>a tongue</i> ;	ṭā.
So řḗḗḗ. m.	„	<i>a learned man</i> ;	řḗḗḗḗḗ.

But baḗḗ m. *a town* ; lḗḗḗ f. *a shirt* ; make baḗḗḗ, baḗḗḗḗḗ ; lḗḗḗḗ, and lḗḗḗḗḗḗ in the plural : others as cḗḗḗ, m. *treasure*, plu. cḗḗḗ ; řḗḗḗ, f. *a pair*, plur. řḗḗḗ ; and řḗḗḗḗ, f. *a perch in length*, řḗḗḗḗḗ. buḗḗḗ makes Nom. Plur. ḡḗḗḗḗḗ.

## FIFTH DECLENSION.

řḗḗḗḗ f.	āḗ	<i>person</i> ;	āḗḗ.
lanḗḗḗḗ, f.	āḗ,	<i>a married couple</i> ;	āḗḗ.

So are declined cuḗḗḗ, f. *pulse* ; ḡḗḗ, f. *flood* ; ḡḗḗḗ, m. *a smith*. But āḡḗḗ, f. *a river* ; makes Nom. Plur. āḗḗḗ and āḗḗḗḗḗ ; ḡḗḗḗ, f. *a shoulder* ; plu. ḡḗḗḗḗ and ḡḗḗḗḗḗḗ ; leḗḗḗ, f. *cheek*, Nom. Plur. leḗḗḗḗ and leḗḗḗḗḗḗ ; laḗḗ, *a duck* ; makes laḗḗḗ in the nominative plural.

## Section VIII.

## IRREGULAR NOUNS.

	Singular.	
	Nom.	Gen. Dat.
ḡḗḗḗ, f. <i>a woman</i> ,	ḡḗḗḗ,	ḡḗḗḗḗ.
bḡḡ, f. <i>a cow</i> ,	bḡḡ,	bḡḡḗ.
bḡḡḡ, f. <i>a quern</i> ,	bḡḡḡ,	bḡḡḡḗ.
bḡḡḡ or bḡḡḡḡ, f. <i>womb</i> ,	bḡḡḡḗ, bḡḡḡḗ,	bḡḡḡḗ.
caḡḡḗ, f. <i>a sheep</i> ,	caḡḡḗḗ,	caḡḡḗḗ.
ceḡ, m. <i>a fog</i> .	cḗḗḗ, ceḡḗḗ,	ceḡ.

Nom.	Gen.	Dat.
cno, f. <i>a nut</i> ,	cny,	cny.
cré, f. <i>the earth</i> ,	críad,	cré.
críó, m. <i>a sty or fold</i> ,	críoy,	críó.
cú, m. <i>a hound</i> ,	con or cun,	cuyh or coyn.
Đia, <i>God</i> ,	Đé,	Đia, Voc. Đé.
Đa, m. <i>a ray or javelin</i> ,	Đae, Đaí,	Đa, Đaí.
Đé, f. <i>a goose</i> ,	Đeab,	Đeib.
la, m. <i>a day</i> ,	lae,	la ló,
mí, f. <i>a month</i> ,	míora, mír.	mí.
o or ua m. <i>a grandson or descendant</i> uy, ua or o.		

*Piural.*

Nom.	Gen.	Dat.
mná, <i>women</i> ,	ban,	mnáb.
ba, <i>cows</i> ,	bo,	buaib.
brióirce, <i>querns</i> ,	brión,	brióirceib.
briónna, <i>wombs</i> ,	brión,	briónaib.
caoiriú, <i>sheep</i> ,	caoirac,	caoircaib.
cíad, <i>fogs</i> ,	ceó,	ceócaib.
cno, cnoa, <i>nuts</i> ,	cnoó,	cnoaib, or cnoib.
crédeanna, <i>earths</i> ,	críad,	crédeannaib.
críóirce, <i>folds</i> ,	críó,	críóirceib.
cuyh <i>hounds</i> ,	con,	conaib.
Đée or Đéirce, <i>Gods</i> ,	Đia,	Đéirceib.
Đaece or Đaí, <i>rays or javelins</i> ,	Đac, or Đaeceab,	Đaib, Đaeceib.
Đeabib or Đeanna, <i>geese</i> ,	Đeab,	Đeabib, Đeannaib.
laece, <i>days</i> ,	la or laeceab,	laeceib.
míora, <i>months</i> ,	míor,	míoraib.
uí, <i>grandsons, &amp;c.</i>	ua,	uib, Voc. uy.

CHAPTER III.

OF ADJECTIVES.

Adjectives are declined in Irish : they agree with their nouns in gender, number, and case. Their place is after the noun, as *a h fear mairc, the good man.*

*Section I.*

OF THE DECLENSIONS OF ADJECTIVES, THEIR NUMBER.

There are three declensions of adjectives :—the first after the form of the 1st. and 2nd. declension of nouns :—the second after the form of the third of nouns, and the third after the form of the fourth declension.

The Nom. plural takes an increase :—*broad*, if the last vowel of the final syllable be broad ; *short*, if *short*.

Example, *caol*, *slender*.

<i>Singular.</i>		<i>Plural.</i>	
masculine.	feminine.	masculine.	feminine.
Nom. <i>caol</i> ,	<i>caol</i> .	Nom. <i>caola</i>	<i>caola</i> .
Gen. <i>caol</i> l,	<i>caol</i> le.	Gen. <i>caol</i> ,	<i>caol</i> .
Dat. <i>caol</i> l,	<i>caol</i> l.	Dat. <i>caola</i>	<i>caola</i> .
Acc. <i>caol</i> ,	<i>caoll</i> .	Acc. <i>caola</i> ,	<i>caola</i> .
Voc. <i>ca;l</i> l,	<i>caol</i> .	Voc. <i>caola</i> ,	<i>caola</i> .

Example 2, *mġn*, *fine, tender*.

<i>Singular.</i>		<i>Plural.</i>	
masculine.	feminine.	masculine.	feminine.
Nom. <i>mġn</i> ,	<i>mġn</i> .	Nom. <i>mġne</i> ,	<i>mġne</i> .
Gen. <i>mġn</i> ,	<i>mġne</i> .	Gen. <i>mġn</i> ,	<i>mġn</i> .
Dat. <i>mġn</i> ,	<i>mġn</i> .	Dat. <i>mġne</i> ,	<i>mġne</i> .
Acc. <i>mġn</i> ,	<i>mġn</i> .	Acc. <i>mġne</i> ,	<i>mġne</i> .
Voc. <i>mġn</i> ,	<i>mġn</i> .	Voc. <i>mġne</i> ,	<i>mġne</i> .

In the first example, the *Gen. mas.* (*caol*l,) is attenuated according to the first declension of nouns : The *Gen. fem.* takes both attenuation and an increase of *e*.—according to the 2nd. declension of nouns. In the second example—the *nom.* is, already—so to speak—attenuated ; and accordingly in the *Gen. mas.* it assumes no change ; while the *Gen. feminine* takes a short increase according to the form of the second declension. Hence as the declining of both is substantially the same—differing only in the accidental trifle of having a broad or slender vowel last in the final syllable, I have classed them, contrary to the usual division, only under one declension.

Adjectives ending in *ac*, as *ḡnaḍac*, *loving* ; are declined in the same manner :

<i>mas.</i>		<i>fem.</i>
Nom. <i>ḡnaḍac</i> ,		Nom. <i>ḡnaḍac</i> .
Gen. <i>ḡnaḍaḡḡ</i> ,		Gen. <i>ḡnaḍaḡḡe</i> .
Dat. <i>ḡnaḍac</i> ,		Dat. <i>ḡnaḍaḡḡ</i> , &c.

Monosyllables spelled with *ea*, *eu*, take *eḡ*, in the *Gen. ac-* according to the declension of monosyllabic nouns of the 1st. and 2nd. declensions.



Example, *շարք*, *sharp*.

*Singular.*

masculine.	feminine.
Nom. <i>շարք</i> ,	<i>շարք</i> .
Gen. <i>շարքի</i> ,	<i>շարքի</i> .
Dat. <i>շարքի</i> ,	<i>շարքի</i> .

#### SECOND DECLENSION.

The second declension following the analogy of the third declension of Nouns takes, in the Gen. singular, a broad increase, which is the same all through the plural. To this declension belong all Adjectives terminating in *ամալ*, which is the same as *բանալ*: (Latin *similis*;) and corresponds, in the ending of Irish words, to the Latin termination, *abilis*; or *ly*, (contractedly for *like*;) English; as *բարձրամալ*, *princely*; which is thus declined:—

<i>Singular.</i>	<i>Plural.</i>
Mas. and Fem.	Mas. and Fem.
Nom. <i>բարձրամալ</i> ,	Nom. <i>բարձրամալա</i> .
Gen. <i>բարձրամալա</i> ,	Gen. <i>բարձրամալի</i> .
Dat. <i>բարձրամալի</i> .	Dat. <i>բարձրամալի</i> .

Of course these Adjectives are syncopated, for, when an increase takes place in the Gen. Sing. and Nom. plural, the *a* before the liquid is, according to Rule, omitted, v. g. *բարձրամալի*, Gen. *բարձրամալա*, and by syncope *բարձրամալ*, (see note, p. 27.) This ending *ամալի* is often contracted into *ալի*, and so written, as *բարձրալի*, Genitive *բարձրալի*; from *բարձր*, and *ամալի*.

#### THIRD DECLENSION.

Embraces under it all Adjectives that end in Vowels. Ex. *բախտալի*, *lucky*; which, like an English Adjective, is the same in all cases of the singular and plural; so are declined, *ծանալի*, *miserable*; *առնալի*, *aged*, &c. Exception, *բեժ*, makes *բի* in the Gen. and *բեժա* in the plural.

#### Section II.

##### ADJECTIVES DECLINED WITH NOUNS.

Adjectives commencing with mutable consonants, are, when declined with Nouns, like them, aspirated;—if feminine, in the Nom. Acc. and Voc. Singular;—if Masculine in the Gen. and Voc. Sing.; and in the Nom. plur. “if,” says O’Donovan, page 113, “the Noun ends in a Consonant.”

an fear geal, *the white man* ; an bean mhór, *the big woman*.

*Singular.*

Nom. an fear geal,  
Gen. an fear gí, *the*  
Dat. (do) 'n fear geal,  
Acc. an fear geal,  
Voc. a fear gí,

an bean mhór, *the big woman*.

*Plural.*

Nom. na fear geala.  
Gen. na b-fear n-geal.  
Dat. (do) na fearaib geala.  
Acc. na fear geala.  
Voc. a feara geala.

*Singular.*

Nom. an bean mhór,  
Gen. na mha mhóire,  
Dat. (do) 'n mha mhóire,  
Acc. an bean mhór,  
Voc. a bean mhóire,

*Plural.*

Nom. na mha mhóra.  
Gen. na m-ban mhóire.  
Dat. (do) na mhaib mhóra.  
Acc. na mha mhóra.  
Voc. a mha mhóra.

The following examples are given to show how Nouns and Adjectives beginning with a vowel are declined.

Example 1, óganaic aird, *a tall young man*.

*Singular.*

Nom. an t-óganaic aird,  
Gen. an óganaic aird,  
Dat. do'n óganaic aird,  
Acc. an t-óganaic aird,  
Voc. a óganaic aird,

*Plural.*

Nom. na h-óganaic airda.  
Gen. na n-óganaic n-aird.  
Dat. do na h-óganaic airda.  
Acc. na h-óganaic airda.  
Voc. a óganaica airda.

Example 2, óig aluinn, *a beautiful virgin*.

*Singular.*

Nom. an óig aluinn,  
Gen. na h-óige aluine,  
Dat. do'n óig aluinn,  
Acc. an óig aluinn,  
Voc. a óig aluinn,

*Plural.*

Nom. na h-óige aluine.  
Gen. na n-óig n-aluinn.  
Dat. do na h-óigib aluine.  
Acc. na h-óige aluine.  
Voc. a óige aluine.

In modern Irish the Dat. and Ab. cases of Adjectives do not—like the Nouns—take the termination *ib*. And in conversation the Nouns too, are seldom graced with this distinguishing mark.

*Section III.*

DEGREES OF COMPARISON : SOMETHING ABOUT THE COMPARATIVE AND ABOUT THE SUPERLATIVE.

There are three degrees of Comparison ; the Positive, Comparative, and Superlative. The Positive is the simple form of the

Adjective, Ex. *bneaz̃, elegant; caol, slender; zeanaíml amiable.*

The Comparative is formed by prefixing the sign of Comparison *h̃or*, to the Genitive singular feminine of the Positive; as from *caol*, Gen. sing. fem. of the Adjective, *caol*; we have, by prefixing *h̃or*, the Comparative, *h̃or caol*, *more slender*; so *zeanaíml*, Gen. sing. *zeanaímla*, Comparative *h̃or zeanaímla*.

*h̃or*, whenever used, is, always, a true and a sure sign for knowing the Comparative. But the Comparative is sometimes without it; for, when an assertion in the affirmative is made and that we want, in that assertion, to make use of the Comparative degree of the Adjective, then we prefix not *h̃or*, but simply the third person singular of the *present*, or *past* tense of the Irish substantive verb, “*do beir̃*,” to be; as, *íṛ zeanaímla Séamur 'na Seažan. Buð zeanaímla Paḃruic 'na Uílliam.*

But when an assertion in the negative is made, then neither *h̃or*, nor *íṛ*, nor *buð* is used but the simple particle of negation *ñ*, for the present tense, and *h̃or* for the past, as, *ñ zeanaímla Séamur 'na Seažan: h̃or zeanaímla Paḃruic 'na Uílliam.*

Adjectives in the comparative degree are not declined:—

Sometimes “*de*,” contractedly for *de é* “of it;” is added to the comparative. Ex. *íṛ fear̃uḃe tú r̃íṇ, you are the better of that*: “*Post comparitivum*,” says Zeuss, *Grammatica Celtica*, Vol. I. p. 283, “*frequens est particula de quo videtur respondere latiné, “eo.”*”

The repetition of the positive, is—after the manner of the Hebrews,—as a comparative form in use among the peasantry; Ex. *ṛíom ṛíom; m̃óí m̃óí.*

The Superlative is formed from the comparative by prefixing the article to the noun; as, *aṇ fear̃ íṛ zeanaímla*, much—as seems—after the manner of the French who form the superlative from the comparative by the addition of the definite article, as, *plus aimable; le plus aimable.*

It may be said, that in this expression, for instance, *íṛ é Seažan íṛ zeanaímla*, we find no art. prefixed to the noun, and still it can bear the meaning indicated by the superlative degree. True, but if we supply the art. (which, in the above sentence is left understood,) and say, *íṛ é Seažan aṇ buíḃe íṛ aṇuḃe*, it puts the sentence more in the light of the superlative. Still it must be said, that in sentences of this kind, we can know only by the context, whether the Adj. be of the comparative or superlative degree. For, if the words

be'η be'ηc, *of the two*; or be'η e'ηm'η *of the three*; be placed after a'ηoc, the sentence will admit the meaning either of a comparative or of a superlative. It is true that the meaning peculiar to the superlative is the first that would strike one on reading the sentence; but still it can bear the meaning attached to the comparative. Hence in such phrases whenever their meaning may be doubtful, it is better to supply the words that will destroy the ambiguity. Hence some Irish Grammarians have thought it necessary to add to the superlative form the words a'η b'ē, *at all*; e'η do'ηan, *in the world*, &c., &c. But this is not always necessary as the context is a sufficient guide.

There are in Irish many particles, which, like the French "*bien, tre, fort, extrêmement*;" and the English *very, exceedingly*, &c., give to the adjectives to which they are prefixed the meaning attached to superlatives.

a'η, <i>very</i> , as,	a'η-η'ηa'ē, <i>very good</i> .
e'ηoc, <i>true</i> ,	e'ηoc-η'ηa'ē, <i>truly good</i> .
e'ē, <i>pure</i> ,	e'ēe'ēa'ē, <i>purely white</i> .
ηoc, <i>very excessively</i> ,	ηoc η'ηa'ē, <i>excessively good, too good</i> .
e'ηc, <i>exceedingly</i> ,	e'ηc η'ηa'ē, <i>exceedingly good</i> .
ūc, <i>very</i> , ( <i>in the depressing sense</i> ),	ūc-e'ēoc, <i>very lowly</i> , u'c- e'ē'ηa'ē, <i>very ugly</i> .

The adjective always follows its noun. There are many primitive adjectives in Irish, such as cao'η, *kind*; do'ē, *fond*; do'oc, *bad*; do'ηc, *strong*; ηoc, *great* and the like, which, like φίλος, *fond*; κακος, *bad*; μέγας, *great*; ὀκυς, *swift*; unite with nouns, verbs, and other adjectives. In this case of course they precede the noun.

U'le signifying "*all*," follows its noun, in the sense of "*every*," it precedes it: Ex. a'η do'ηan u'le, *all the world*; ηa do'ηoc u'le, *all the people*; a'η u'le do'ηc, *every body*:—de'ē, *good*; do'oc, *bad*; e'ē, *white*; ηa'oc, *new*; e'ēc, *old*; &c. go before, ηa'ē, *good*; olc, *bad*; b'āc, *white*; u'c, *new*; do'ēc, *old*; &c. come after Nouns.

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#### NOUNS.

#### Section IV.

#### COMPARISON OF IRREGULAR ADJECTIVES.

The following adjectives, which in most languages have no regular mode of comparison, are irregular also in Irish.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
bea՜, <i>little</i> ,	ոյօր lu՜a,	յր lu՜a.
bea՜, <i>good</i> ,	ոյօր dea՜,	յր dea՜.
բաժա, <i>long</i> ,	ոյօր բայժե,	յր բայժե.
բօշար, <i>near</i> ,	ոյօր { բօյՅրե or բօյրՅե,	յր { բօյՅրե. բօյրՅե.
բօյար, } բար, } արար, }	<i>easy</i> , ոյօր բարա, արա, յր բարա, արա.	
Յար, <i>near, (of place)</i> ,	ոյօր Յայրե.	յր Յայրե.
Յօյրիժ, <i>near (of time)</i> ,	ոյօր { Յօյրիժե, դարա, արա,	յր { Յօյրիժե. դարա. արա.
Յարի, <i>short</i> ,	ոյօր Յօյրիա,	յր Յօյրիա.
մօրա, } յօրա, } <i>many</i> ,	ոյօր { մօ, լա,	յր { մօ. լա.
յօրհար, <i>dear</i> ,	ոյօր յօրհարե, or արա,	յր յօրհարե յր արա.
մայժ, <i>good</i> ,	ոյօր բարի,	յր բարի.
միշտ, <i>often</i> ,	ոյօր միշտա,	
մօր, <i>great</i> ,	ոյօր մօ,	յր մօ.
օւ, <i>bad</i> ,	ոյօր մարա,	յր մարա.
շիւ, <i>hot</i> ,	ոյօր { շօ, շօժա.	յր { շօ. շօժա.

## Section V.

## OF NUMERAL ADJECTIVES : OF NUMERALS APPLIED TO PERSONS ONLY.

## VALUE. CARDINALS.

1. աօր.
2. Ծօ, Ծա,
3. արի,
4. քաժարի, քիժի,
5. քիժ,
6. քի,
7. քաժի,
8. օժի,
9. քաօի,

## ORDINALS.

1. քաժ, աօրի.
2. Ծարա, Ծօրի.
3. արար, արիի.
4. քաժարի.
5. քիժար.
6. քիի, քիի, քիի.
7. քաժի.
8. օժի.
9. քաօի.

## VALUR. CARDINALS.

10. յայն,  
 11. աոյ-ծէաշ,  
 12. ծօ ծէաշ,  
 13. տիյ-ծէաշ,  
 14. շատաւի-ծէաշ,  
 15. շիշ-ծէաշ,  
 16. բէ-ծէաշ,  
 17. բաճտ-ծէաշ,  
 18. օճտ ծէաշ,  
 19. դաօյ-ծէաշ,  
 20. բլէճե, or բլճե,  
 21. { աոյ ա'ր բլէճե, or  
 { աոյ ալի բլէճիծ  
 22. { ծօ ա'ր բլէճե, or  
 { ծօ ալի բլէճիծ,  
 23. { տիյ ա'ր բլէճե, or  
 { տիյ ալի բլէճիծ.  
 24. շատաւի ա'ր բլէճե,  
 25. շիշ ա'ր բլէճե,  
 26. բէ ա'ր բլէճե,  
 27. բաճտ ա'ր բլէճե,  
 28. օճտ ա'ր բլէճե,  
 29. դաօյ ա'ր բլէճե,  
 30. { յայն ա'ր բլէճե, ancient  
 { form տիյօճած,  
 31. աոյ ծէաշ ա'ր բլէճե,  
 40. ծա բլէճիծ,  
 50. յայն ա'ր ծա բլէճիծ, շաօշած, յայն ծա բլէճիծ.  
 60. տիյ բլէճիծ,  
 70. յայն ա'ր տիյ բլէճիծ,  
 80. շէլիւր բլէճիծ, օճտիւր, շէլիւր բլէճիծ.  
 90. յայն ա'ր շէլիւր բլէճիծ,  
 100. շէած,  
 200. ծա շէած,  
 300. տիյ շէած,  
 400. շէլիւր շէած,  
 1000. միլե,  
 2000. ծա միլե,  
 3000. տիյ միլե,  
 10,000 յայն միլե,  
 1000,000. միլլիւն,

## ORDINALS.

- յայնիւ.  
 աոյիւ ծէաշ.  
 ծօիւ ծէաշ.  
 տիյիւ ծէաշ, or տիւար ծէաշ.  
 շատաւիւ ծէաշ.  
 շիշիւ ծէաշ.  
 բէիւ ծէաշ.  
 բաճտիւ ծէաշ.  
 օճտիւ ծէաշ.  
 դաօյիւ ծէաշ.  
 բլէճեած.  
 աոյիւ ալի բլէճիծ.  
 ծօիւ ալի բլէճիծ.  
 տիյիւ ալի բլէճիծ  
 շատաւիւ ալի բլէճիծ.  
 շիշիւ ալի բլէճիծ.  
 բէիւ ալի բլէճիծ.  
 բաճտիւ ալի բլէճիծ.  
 օճտիւ ալի բլէճիծ.  
 դաօյիւ ալի բլէճիծ.  
 յայնիւ ալի բլէճիծ.  
 աոյիւ ծէաշ ալի բլէճիծ.  
 ծա բլէճիւր.  
 տիյ բլէճիւր.  
 յայնիւ տիյ բլէճիծ  
 շէլիւր բլէճիւր.  
 յայնիւ շէլիւր բլէճիծ.  
 շէած.  
 ծա շէած.  
 տիյ շէած.  
 շէլիւր շէած.  
 միլեած.  
 ծա միլեած.  
 տիյ միլեած.  
 յայն միլեած.  
 միլլիւնած.

Ἄν, *one*; δά, *two*, cause aspiration (δάδ-τριαν, *two-thirds* excepted), ρεάτ, 7; οἷτ, 8; ἡαοῖ, 9; δεῖτ, *ten*; cause eclipsis and prefix η, to those words whose initial is a vowel.<sup>1</sup> Ἴτῇτ, 20; Gen. Ἴτῇτῇτ; Dat. Ἴτῇτ; N. P. Ἴτῇτ; céad, 100; Gen. céid, N. P. céada; míle makes in the plural mílte. Ἴτῇτ, 20; céad, 100; míle, 1000; though plural, have a collective signification; and hence, in Irish, agree with a noun in the Sing. Number. Ex. céad duine, *a hundred persons*; míle fear, *a thousand men*.

The ordinals céad, *first*; daia, *second*; and tpear, *third*; aspirate the noun that follows them. Ex. an céad fear, *the first man*; an céad bean, *the first woman*. And oḡtíad, whether the noun following it be masculine or feminine takes τ before it. Ex. an τ-oḡtíad iḡean, *the eighth daughter*.

#### NUMERALS APPLIED TO PERSONS ONLY.

ḡῖr, *a pair*,

{ beirt, *a couple*,  
 { lánaiḡaiḡ, *a married couple*,  
 τριῖr, *a trio, three persons*,  
 ceáḡaiḡ, *four persons*,  
 cúḡaiḡ, *five persons*,  
 seḡaiḡ, *six persons*,

mḡi-seḡaiḡ, } *seven*  
 or ρεάτḡ. } *persons*.  
 oḡaiḡ, *eight persons*.  
 ἡαοḡaiḡ, *nine persons*.  
 δεῖtḡaiḡ, *ten persons*.  
 daíḡaiḡ, *twelve persons*.

These words are compounded—ḡῖr, beirt and lánaiḡaiḡ excepted—of the word fear and the numerals—3, 4, 5, 6, 7, &c., as seḡaiḡ is composed of ré, 6, and fear, *man*; so daíḡaiḡ is contractedly for dá-fear-déaiḡ, *twelve men*; Hence this form of enumerating is applied to persons only, whether male or female, as seḡaiḡ fear, *six men*; seḡaiḡ ban, *six women*. We could not correctly say mḡi-seḡaiḡ capal, *seven horses*. These exceptions, ḡῖr and beirt, as the word fear enters not into their composition, are connected with their own proper substantives. They all govern the noun in the Gen. Plural.

<sup>1</sup> In general then, δά, 2, aspirates; 3, 4, 5, 6, neither aspirate nor eclipse; 7, 8, 9, 10, eclipse, both in their simple and compound form.

<sup>2</sup> Owen Connellan's Irish Grammar, page 41.

## Section VI.

VARIOUS EXAMPLES OF NUMERAL ADJECTIVES AND NOUNS  
HOW THEY AGREE: ADJECTIVES EXPRESSIVE OF COUNTRY  
PLACE, CHARACTER, &c., HOW FORMED.

It may be useful to give an example showing how the numerals and their nouns are connected.

*Simple Form.*

<i>Mas.</i>	<i>Fem.</i>	
աօղ ծնադած,	աօղ ծղձ,	1 youth, 1 virgin.
ծա ծնադած,	ծա ծղձ,	2 youths, 2 virgins.
երի ծնադալձ,	երի ծղձե,	3 youths, 3 virgins.
&c.	&c.	&c. &c.
բաժտ Կ-ծնադալձ,	բաժտ Կ-ծղձե,	7 youths, 7 virgins.
օժտ Կ-ծնադալձ,	օժտ Կ-ծղձե,	8 youths, 8 virgins.
&c.	&c.	&c. &c.
երի ծնադալձ ծեաձ,	երի ծղձե ծեաձ,	13 youths, 13 virgins.

From this it appears that Nouns following *ծա*, 2 ; are neither Sing. nor Plur. It is a kind of Dual number. But from this solitary instance it cannot follow that there is a Dual number in the Irish Language.

In enumerating, without mentioning the Noun, we say *աօղ*, 1 ; *ծծ*, 2 ; *երի*, 3 ; *բաժալի*, 4 ; and not *աօղ*, *ծա*, *բաժալի* : *ծա*, and *բաժալի* are used, only when the Noun is expressed.

*ծեաձ*, the decimal termination, is evidently derived from *բաժ*, *ten*. In any number above 10, the numeral is divided and the Noun takes its place before the decimal termination ; as, *երի բիւ ծեաձ*. Here *երի-ծեաձ* is divided, and the Noun placed between *երի* and *ծեաձ*.

The articulated form of the numeral adjective and noun is nearly the same as that of any other adjective and noun.

*Example.*

<i>Mas.</i>	աղ Ե-աօղ ծնադած,	1 youth.
<i>Fem.</i>	աղ աօղ ծղձ,	1 virgin.
<i>Mas.</i>	աղ ծա ծնադած,	2 youths.
<i>Fem.</i>	աղ ծա ծղձ,	2 virgins.
<i>Mas.</i>	աղ երի Կ-ծնադալձ,	3 youths.



Fem. <i>na tñí h-óíḡe,</i>	<i>3 virgins.</i>
Mas. <i>na feacht n-óḡánaíḡ,</i>	<i>7 youths.</i>
Fem. <i>na feacht n-óíḡe,</i>	<i>7 virgins.</i>
Mas. <i>na feacht n-óḡánaíḡ déaḡ,</i>	<i>17 youths.</i>
Fem. <i>na feacht n-óíḡe déaḡ,</i>	<i>17 virgins.</i>

Adjectives expressive of country, place, character, are formed from the noun by the addition of *ac*. *Eire*, Ireland; Gen. *Eireann*, *Eireannaic*, an Irishman; *Spáinn*, Spain; *Spáinneac*, a Spaniard; *Sacraḡnaic*, an Englishman; *ḡna-daic*, loving; *ḡḡéimeac*, graceful. These have all an active signification.

Others that have a *passive* meaning take the termination *amail*, like; *caḡadaḡmáil*, friendly; *ḡeanaḡmáil*, amiable; from *ḡean*, love; and *amail*=habilis (lat.).

This termination *able* or *ible* is also translated by prefixing *ion* or *in* to the past participle of the verb, Ex. *ionḡnaḡuḡḡe*, amiable or loveable, *ionḡóḡta*, marriageable, from *ion*, fit, and *ḡóḡta* past part. of *ḡóḡad*, to marry. Some Irish writers think this form corresponds to the future passive of Latin verbs; as, *ionḡnaḡuḡḡe*, amandus; *cad iḡ ionḡéanta*? quid faciendum?—

## CHAPTER IV.

### PRONOUNS.

Pronouns, for the sake of distinction, are usually distributed into five sorts; to which in Irish is added a sixth “*compound*” pronouns. We shall treat of each separately.

#### Section I.

##### PERSONAL PRONOUNS.

The personal pronouns are: *mé*, I; *tu*, thou; *ḡe*, or *é*, he; *ḡí*, or *í*, she; and their plurals, *ḡib*, we; *ḡib*, you; *ḡiad*, or *ḡad*, they; Zeuss gives a Neuter Pronoun, *ed*, it; Ex. *iḡ ed*, *iḡ maic daoiḡ*, est id vobis bonum.

They are thus declined:—*mé*, I.

*Singular.*

*Plural.*

Nom. *mé*, *mḡḡe*, (emphatic), I, Nom. *ḡib*, we.

Gen. *mo*, of me, or mine, Gen. *aḡ*, our.

Dat. δαμ, <i>to me,</i>	Dat. δύιῃ, <i>to us.</i>
Acc. μέ, <i>me,</i>	Acc. ῥιῖ, or ῖῃ, <i>us.</i>
Voc. —	Voc. —
Ab. υαίμ, or λίμ, <i>from me, or</i>	Ab. υαίῃ, λίῃ, <i>from us,</i>
<i>with me,</i>	<i>with us</i>

### Τυ, *Thou.*

Nom. τυ, <i>thou,</i>	Nom. ῥίβ, <i>you.</i>
Gen. δο, <i>thy,</i>	Gen. βυι, <i>your.</i>
Dat. δυιτ, <i>to thee,</i>	Dat. δαοίβ, or διβ, <i>to you</i>
Acc. εῦ, <i>thee,</i>	Acc. ῥίβ, or ῖβ, <i>you.</i>
Voc. εῦ, or εὔρα, <i>O thou,</i>	Voc. ῥίβρε, <i>O you.</i>
Ab. υαίτ, <i>from thee,</i>	Ab. υαίβ, <i>from you.</i>

### Σε, *He.*

Nom. ρε, <i>he,</i>	Nom. ριαδ, <i>they.</i>
Gen. α, <i>his,</i>	Gen. α, <i>their.</i>
Dat. δο, <i>to him,</i>	Dat. δόιβ, <i>to them.</i>
Acc. ε, <i>him</i>	Acc. ιαδ, <i>them.</i>
Voc. —	Voc. —
Ab. υαίδε, <i>from him,</i>	Ab. υαδρα, <i>from them.</i>

### Σί, *She.*

Nom. ρί, <i>she,</i>	Nom. ριαδ, <i>they.</i>
Gen. α, <i>her,</i>	Gen. α, <i>their</i>
Dat. δι, <i>to her,</i>	Dat. δόιβ, <i>to them.</i>
Acc. ι, <i>her,</i>	Acc. ιαδ, <i>them,</i>
Voc. —	Voc. —
Ab. υαίδε, <i>from her,</i>	Ab. υαδρα, <i>from them</i>

When ρε, *he*, or ρί, *she*; refer to nouns which, in the English language, are of the Neuter Gender; they are translated by the word *it, its*, &c., as *it*, and *elle*, of the French, are, in the like positions.

## Section II.

### POSSESSIVE PRONOUNS.

Possessive pronouns are only the Genitive cases of the personal pronouns, *μο, my*; *δο, thy*; *α, his*; *α, her*; *αι, our*; *βυι, your*; *α, their*.

Of these the Poss. Pronouns *Sing. μο, δο, α, (his)* aspirate the initial aspirable letter of all nouns—no matter of what case or gender—which they immediately precede.

The *Plur.* possessive pronouns, *aí, buí, a*, (*their*), eclipse the initial of all nouns capable of being eclipsed, before which they are immediately placed, without any regard to the case or gender of such Nouns.

The only distinction between *a* (*his*), *a* (*her*), or *a* (*their*), is, that *a* (*his*), causes aspiration; *a* (*her*), does not; and *a* (*their*), causes eclipsis. This is so well known to the ear of the Irish speaking community, that when a person says *a* *éiríde*, it is immediately understood from the aspirate sound of *é*, that it is "*his* heart," which is meant by the speaker, and not *her* or *their* heart. In like manner, the want of aspiration in this—*a* *éiríde*—shows that it is "*her*" heart, and the eclipsis makes us see—as in "*a* *éiríde*" that it is *their* heart is meant. *a* (*his*), going before Nouns, whose initial is a vowel, takes no aspirate, as *a* *ánam*, *his soul*.

*a* (*her*), does, as *a* *h-ánam*, *her soul*.

*a* (*their*), takes *h*, as *a* *h-ánam*, *their souls*.

*mó*; *do*; *a*, *his*; *a*, *her*; *a*, *their*; *aí*, *our*; are sometimes found connected with prepositions, such as with *a* *h* or *a*, *in*; *do*, *to*; *le*, *with*; *ó*, *from*.

#### *Singular.*

*aí*, *in my*; written for *aí mó*, or for *a* *m'*.

*ad*, *in thy*; „ *aí do*, or „ *a* *d'*.

*h**a*, *in his or her*; „ *aí a*, or „ *'* *a*.

#### *Plural.*

*h**aí*, *in our*; „ *aí aí*, or „ *'**h* *aí*.

*h**a*, *in their*; „ *aí a*, or „ *'**h* *a*.

So, *do*, *to*.

#### *Singular.*

*dom*, *to my*,

*dob*, *to thy*,

*da*, *to his or her*,

#### *Plural.*

*daí*, *to our*.

*da*, *to their*.

*le*, *with*.

*lem*, *with my*.

*leb*, *with thy*.

Although found thus amalgamated in well-written *Irish* books yet the simpler, and more intelligible way to write such words would be, to give the pronoun and preposition separately.

### *Section III.*

#### RELATIVE, INTERROGATIVE, AND DEMONSTRATIVE PRONOUNS.

There are only three Relative Pronouns in *Irish*—*a*, *who*

*which, that, all that*; *noç, who, which*; *naç, who, not*; *which, not*;—*naç* is formed probably from *nj, not*, and *noç, who*; much like *nequis* in Latin. They are all indeclinable.

Some Grammarians give down "*an çð*," as a Relative Pronoun: they might as well say that the word "*person*," in English, or "*on*," in French, was a relative pronoun. It is not true either, to say that "*an*," is an oblique case of the Relative *à*. Now the *n*, which in this case is affixed to *à*, is the contracted form of *nō*, the ancient sign of the perfect tense, which still is sometimes expressed, though the verb which it should point out, be omitted; and then rather than leave it isolated, it has been, by some writers, affixed to the relative *à*, with which it unites in forming a single sound, and gives us the forged oblique case of *à*. As a proof of the truth of what I have said, it is enough to remark that *an*, as an oblique case of *à*, is found in no sentence, except where the verb, expressed or understood, is in the *past* time.

#### INTERROGATIVES.

*Cja?* *who*—pronounced like the Italian "*che*," *which, whom*; *cà, what, where?* *cad, what?* *jo dè*, which is found in a great many Irish books, is only a corrupt form of *cad è, what (is) it?* *cjeud, what?* is compounded of *cad, what*, and *jud*, latin *res*, *a thing*.

When a question is asked in which any of the words, *am, art, is, are, was*, &c. come in, the Irish verb corresponding to them is omitted, as *who am I, cja mjre?* *who art thou, cja èu?* *who is he, cja h-è?* The Interrogative pronouns are not declinable.

#### THE DEMONSTRATIVE

Pronouns, *ro, this, these*; *ryn, that, those*; are the same in all cases and persons and come after the Noun which they point out: *úd and rúd, that yonder, those yonder, that there, those there*. *Súd*, comes usually after Pronouns; *úd* after Nouns: as *an fear úd, that man there*; *jad rúd, those there*.

When we say in English, "*this is*," like the French "*c'est*," the verb is omitted in Irish, and the Demonstrative then is left to precede the noun. Ex. *ro è an bealaç, this is the road*.

The Particles *ra, ran, ne*, like *ci*, in French, are placed after nouns, adjectives, verbs, and in particular after pronouns, for the sake of emphasis, or to mark the contrast of words in antithesis; *ra*, is placed after the 1st. and 2nd. person sing. and 3rd. person (fem.) of the same number in pronouns; *ran* after the third person singular masculine, and the third person plural;—*ne* after the 1st. person

plural, *ra* is changed into *re*, or *ri*, and *ran*, into *rean*, if a slender vowel be the last in the preceding syllable; in conformity to the rule, slender with slender and broad with broad—which is observed throughout.

The Noun or Adj. will not have the emphatic form, unless some of the Possessive Pronouns precede. The emphatic form is used, generally for the sake of showing more forcibly the principal words in a sentence.

<i>mire</i> , <i>I</i> ,	<i>riñe</i> , <i>we</i> .
<i>tu-ra</i> , <i>thou</i> ,	<i>riñre</i> , <i>ye</i> .
<i>ê-rean</i> , <i>he</i> ,	} <i>iaðran</i> , <i>they</i> .
<i>i-re</i> , <i>she</i> ,	

<i>mo çapa-ra</i> , <i>my friend</i> ,	<i>am z-çapa-ne</i> , <i>our friend</i> .
<i>do çapa-ra</i> , <i>thy friend</i> ,	<i>bur z-çapa-ra</i> , <i>your friend</i> .
<i>a çapa ran</i> , <i>his friend</i>	} <i>a z-çapa ran</i> , <i>their friend</i> .
<i>a çapa ran</i> , <i>her friend</i> ,	

The position of the Emphatic particle is, *last*, no matter how many adjectives may come after the noun, as *mo çapa ðjleat ziaðac ra*, *my own dear loving friend*.

#### Section IV.

##### INDEFINITE AND COMPOUND PRONOUNS.

##### *The Indefinite*

Pronouns are : *añ*, *any*, *one* ; *añ tē*, *he who*, *whoever* ; *çac*, *all* ; gen. *çajc* ; *ceac̣tan*, *either* ; *çia b'ê*, *whoever* ; (also written *zibē*, *cibē*, and *zibbē*), contractedly for *çia bejð ê* : *çia b'ê ajiu bjç*, *whoever* ; *eile*, *other* ; *zacc*, *each* ; *zacc eile*, *every other* ; *uile*, *all* ; *zacc uile*, *every person* ; *a çēile*, *each other*. *Uile*, before its Noun signifies "*every* :"—after it, it signifies *all*. Hence, in the second case, it agrees with nouns in the plural ; in the first with its distributive meaning of "*every*," it cannot consistently with sense, and with usage agree with a plural noun ; yet, Donlevy in his catechism, has it agreeing with a plural noun, as : *çruçuijžēðjri ñejñe azur talman*, *azur arið-tižēarña zacc uile ñejçe*. (p. 40, chap. 3rd. 1st. part, third edition).—

*Çupð*, *some*, *a portion of* ; *ñeac̣*, *an individual* ; given by some grammarians, in the list of indefinite pronouns, are simply substantives.

## COMPOUND PRONOUNS

Are of two kinds. 1st. Those composed of the personal pronouns, and the word *ῥῆν*, *self*; French, *même*; as *με-ῥῆν*—*moi-meme, myself*; *ἐν-ῥῆν*—*toi-meme, thyself*; *ῥῆν*, is the same in both numbers.

2ly. Those compounded of prepositions and personal pronouns, called, by some grammarians, "Compound Pronouns," but by Zeuss called, "*pronomina personalia suffixa*," are simply the prepositional cases of personal pronouns—like the French *du, des, au, aux*, or the Italian, *delli, alli, dagli, agli, nello, collo sullo*, which are compounded of Prepositions and Pronouns.

Here is a list of the Prepositions, that enter into composition with the personal Pronouns. *ἄν*, *at*; *ἐν*, *on*; *ἐν*, *in*; *ἐκ*, *out of*; *εἰς*, *into*; *ἐκ*, *from, off*; *πρὸς*, *to*; *ἐν*, *or* *ἐν*, *between*; *ὑπὸ*, *under*; *σύν*, *with*; *πρὸ*, *before*; *παρὰ*, *beside*; *ἐν*, *beyond, over*; *διὰ*, *through, or by means of*; *ἐν*, *or* *ἐκ*, *from*; *ἐν*, *about, as, clothes about the body*; *ὑπὲρ*, *above*.

From these we have the following:—

1st. person.	2nd. person.	3rd. person.	
		mas.	fem.
Sing. <i>ἄν</i> , <i>at, or in the pos-</i> <i>session of me,</i>	<i>ἄν</i>	<i>αὐτός</i>	<i>αὐτή</i>
Plur. <i>ἐν</i> , <i>at us,</i>	<i>ἐν</i>	<i>αὐτοί</i>	<i>αὐταί</i>
Sing. <i>ἐν</i> , <i>on me,</i>	<i>ἐν</i>	<i>ἐν</i> , <i>or</i>	<i>ἐν</i>
Plur. <i>ἐν</i> , <i>on us,</i>	<i>ἐν</i>	<i>ἐν</i> , <i>or</i>	<i>ἐν</i>
Sing. <i>ἐκ</i> , <i>out of me,</i>	<i>ἐκ</i>	<i>ἐκ</i>	<i>ἐκ</i>
Plur. <i>ἐκ</i> , <i>out of us,</i>	<i>ἐκ</i>	<i>ἐκ</i>	<i>ἐκ</i>
Sing. <i>εἰς</i> , <i>unto me,</i>	<i>εἰς</i>	<i>εἰς</i>	<i>εἰς</i>
Plur. <i>εἰς</i> , <i>unto us,</i>	<i>εἰς</i>	<i>εἰς</i>	<i>εἰς</i>
Sing. <i>ἐκ</i> , <i>of me,</i>	<i>ἐκ</i>	<i>ἐκ</i>	<i>ἐκ</i>
Plur. <i>ἐκ</i> , <i>of us,</i>	<i>ἐκ</i>	<i>ἐκ</i> , <i>or</i>	<i>ἐκ</i>
Sing. <i>πρὸς</i> , <i>to me,</i>	<i>πρὸς</i>	<i>πρὸς</i>	<i>πρὸς</i>
Plur. <i>πρὸς</i> , <i>to us,</i>	<i>πρὸς</i>	<i>πρὸς</i>	<i>πρὸς</i>
Sing. <i>ἐν</i> , <i>between me,</i>	<i>ἐν</i> , <i>or</i> <i>ἐν</i> , <i>ἐν</i>	<i>ἐν</i>	<i>ἐν</i>
Plur. <i>ἐν</i> , <i>between us,</i>	<i>ἐν</i> , <i>ἐκ</i> , <i>ἐκ</i>	<i>ἐκ</i>	<i>ἐκ</i>
Sing. <i>ὑπὸ</i> , <i>under me,</i>	<i>ὑπὸ</i>	<i>ὑπὸ</i>	<i>ὑπὸ</i>
Plur. <i>ὑπὸ</i> , <i>under us,</i>	<i>ὑπὸ</i>	<i>ὑπὸ</i>	<i>ὑπὸ</i>
Sing. <i>παρὰ</i> , <i>in me,</i>	<i>παρὰ</i>	<i>παρὰ</i>	<i>παρὰ</i>
Plur. <i>παρὰ</i> , <i>in us,</i>	<i>παρὰ</i>	<i>παρὰ</i>	<i>παρὰ</i>

1st. person.	2nd. person.	3rd. person.	
		mas.	fem.
Sing. <i>lhom, with me,</i>	leac,	leir,	lejte.
Plur. <i>liñ, with us,</i>	liñ,	leð, pronounced leofa.	
Sing. <i>moñam, before me,</i>	moñac,	moñme,	moñmpj.
Plur. <i>moñaiñ, before us,</i>	moñaiñb,	moñpa,	
Sing. <i>čajm, over me,</i>	čajac,	čajmijr,	čajmijrčj
Plur. <i>čajaiñ, over us,</i>	čajaiñb,	čajmijrcu.	
Sing. <i>črijom, through me,</i>	črijoc,	črijb,	črijčj.
Plur. <i>črijñ, through us,</i>	črijñb,	črijoča,	
Sing. <i>uajm, from me,</i>	uajc,	uajðe,	uajðče.
Plur. <i>uajñ, from us,</i>	uajñb,	uajča.	
Sing. <i>uajam, above me,</i>	uajab,	uaja,	uajrčj.
Plur. <i>uajaiñ, above us,</i>	uajaiñb,	uajrcu,	
Sing. <i>umam, about me,</i>	umab,	umme,	ummpj.
Plur. <i>umaiñ, about us,</i>	umaiñb,	umpa	

Re, *with*, is used in manuscripts and printed books for le : its compound form is :—

Sing. <i>mjom, with me,</i>	mjoc,	mjir,	mja.
Plur. <i>mjñ, with us,</i>	mjñb,	mjñ,	

## CHAPTER V.

### VERBS.

A Verb is that *word* which in any sentence expresses the being, action or suffering of its subject.

Hence Verbs may be divided into three classes—those which express existence simply, may be called Substantive Verbs ; those which express action—active ; those, suffering, or passion—passive.

The active are subdivided into *active transitive*, and *intransitive*. Each of these shall be treated of in its proper place.

### Section I.

#### MOODS AND TENSES OF VERBS.

As life, action, and passion, are different, in different modes and times, so it is necessary to represent them in these different states. Hence we have the “ Moods,” or modes of Verbs

which express the manner; and the "Tenses," the time of *being*; of *action*; of *suffering*.

There are in Irish five moods: the Imperative—which is in this language—the *root* from which the other moods are formed; the Indicative; the Optative; the Subjunctive; the Infinitive.

The Potential is formed, as in French, by placing before the Infinitive, some form that may indicate power, or ability in *being*, *action*, or *suffering*; as *féadaim*, *Je puis*, *I am able*; Ex. *féadaim a déanað*, *I can or am able to do it*; *ní féidir liom a déanað*, *It is impossible for me to do it*; *ir éirigh dam*, *il m'est nécessaire*, *it is necessary for me*; *caitfeadh mé*, *Il me faut*, *must*; *ir cóir dam*, *Je dois*; *ir cóir dam a déanað*, *Je dois le faire*.

The Imperative expresses command; the Indicative, indication, or declaration; the Optative, a wish or desire; the Subjunctive,—always joined with another Verb, under whose influence it comes, very often express a supposition, and is always preceded by the conjunctions *go*, *da*.

The Infinitive tells us a thing in a general and unlimited manner.

#### A FEW WORDS ABOUT THE SUBJUNCTIVE MOOD.

O'Donovan leads us to understand that Irish regular verbs have *no* subjunctive mood; yet that some irregular verbs have; "and some of the irregular verbs," says he, "have a subjunctive mood," (Irish Grammar, p. 150.) From this could it not be inferred that irregular verbs in Irish are, some of them, more entitled to the name regular than those that are called by that name, since, according to O'Donovan they have a mood which, in other languages every regular verb possesses, but which Irish regular verbs—if it be true—cannot claim?

Hence, Charles H. H. Wright, of Trinity College, in a small treatise on Irish Grammar, published in Dublin, 1855.—(Note, page 28), commenting on O'Donovan's words, says; "this theory requires that defective, or irregular verbs have a mood which the regular verbs want."

And what proof does O'Donovan give to show the truth of this seeming paradox? In page 231 of his Grammar we find these words; "that this" speaking of the verb *déanað*, "and other irregular verbs have a subjunctive mood, is quite clear from the fact, that the indicative form could not be used after



nač, co, zo, &c., as; nač ðeṛṇaṛ, that thou didst not." Now if the word ðeṛṇaṛ which he gives as an example of the subjunctive mood as differing entirely in form from that of the indicative, be really after all in the indicative, O'Donovan's theory of a subjunctive mood quite peculiar in form from the indicative, goes for nought. The fact is then, ðeṛṇaṛ is the indicative affected by the particle of negation, as we see from the following examples :—

ṛṇḡeḡ, *I have done.*

ṇḡðeḡṇaṛ, *I have not done.*

zo ṇ-ðeḡṇaṛ, *that I have done.*

Now is it not plain if the form ṇ-ðeḡṇaṛ in the third example be in the subjunctive mood, so is ðeḡṇaṛ, in the second example; but ðeḡṇaṛ in the second example is not the subjunctive; for who will say that "I have done," and "I have not done," are in two different moods. ðeḡṇaṛ is therefore in the indicative mood, and therefore ðeḡṇaṛ in the third line, being like the indicative in form cannot according to O'Donovan's theory be the subjunctive. Hence, Wright says, in the note to which I have alluded; "Mood is a variation of the verb as to signification, and there appears no good reason why the phrase *he is*, &c., should be in the indicative and the phrases *he is not*, *is he?* *that he is*, &c., should be in the subjunctive mood, according to the theory, which in these instances would make mood to consist in the influence of certain particles upon initials, while in regular verbs a subjunctive mood is not allowed, even when the same initial changes take place."

If then O'Donovan will have *no* subjunctive mood in Irish except that which in form appears to him entirely different from the indicative, we have no subjunctive mood at all in the language; for the form of the subjunctive of every verb in Irish, is like that of the indicative either affected or not affected by negative or interrogative particles. And this is exactly the conclusion to which Charles H. H. Wright has come,—that there is, really no such thing in Irish as a subjunctive mood; for he says: "what O'Donovan calls the Subjunctive Mood does not appear entitled to be called a mood in the Irish Language." And accordingly in his grammar he gives no such thing as a subjunctive mood. Thus O'Donovan's principle of denying that regular verbs have a subjunctive mood, has led to very untrue conclusions.

It may be asked, then, is there a subjunctive mood in Irish?

Well, the question may be of a subjunctive mood in form different entirely from the indicative; or it may be of a mood, having to the fullest extent all the meaning that a subjunctive can have, yet in form, except its being affected by the particles *da*, *so*, *na*c, &c., wholly like the indicative. In the former sense there is no subjunctive mood; in the latter there is. Just as in Latin the potential and subjunctive moods differ nothing in form; their only difference being in the subjunctive relation with other verbs which one has, that the other has not; or in the way the one is affected by particles indicating supposition or the like, which affect not the other. Yet is it not true to say there is a subjunctive mood in Latin? so there is in Irish also,—for, “mood” according to Wright’s own definition, “is a variation of the verb as to *signification*.”

Hence, then in this Grammar, I have given a subjunctive mood, so far only as to show that *our language*, like every other dialect spoken or written, is not deprived of the advantages of turning its verbs into the subjunctive modal form.

The indicative and subjunctive being then the same, in form, I have given the conjugation only of one which thus serves for both: yet to show that there is a subjunctive in the language, I give in the synopsis at the end of each conjugation the first person of each tense of the subjunctive.

#### TENSES.

All time is either past, present, or to come. Hence there are three great tenses:—The present, the past, and the future. The present tense denotes the present time; the past, the past time; the future, future time.

The present tense is of two kinds,—the *simple* present; the consuetudinal or habitual present.

The simple present denotes an action going on:—The habitual, habitual action, as *ḡnaḡuḡḡeaḡ me*, *I am in the habit of loving*.

The past also is of two kinds; the one may be called the *imperfect*, or consuetudinal past; which denotes much the same time as the imperfect tense of Latin verbs. Ex. *ḡnaḡuḡḡḡ*, *amabam*, *I used to love*. Hence we often hear amongst us the words “I used to do,” “used to say,” &c., a form of a consuetudinal tense, in English now not uncom-

mon. The other is the perfect tense and denotes the same time as the historical perfect of Latin verbs; Ex. *do ʒnaðu-ʒeap, amavi, I loved, or have loved.*

The number of tenses then, of Irish verbs are five; the

PRESENT	{	<i>Simple.</i>	{	<i>Relative affirmative.</i>
		<i>Consuetudinal.</i>		<i>Relative negative.</i>

IMPERFECT.

PERFECT.

FUTURE, to which may be added the

CONDITIONAL.

Rules for the formation of the tenses will be given in their proper place.

## Section II.

### CONJUGATION—DISSERTATION ON THE NUMBER OF CONJUGATIONS IN IRISH GRAMMAR.

Conjugation is regulated in Irish not by the infinitive mood, but by the SECOND PERSON SINGULAR of the IMPERATIVE, which is the root from which the other tenses are, by certain affixed terminations formed.

The root of all verbs in Irish is a word either of one or two syllables, and their compounds. If, in its simple form it be of ONE syllable, it is of the first conjugation, as *buaɪl, strike; dún, shut.* If of TWO or more syllables, it is of the second conjugation; as, *ʒnaðuɪʒ, love; ʒuaɪʒaɪl, release.*

Have we then two conjugations in Irish Grammar? yes, as, a little further on, we shall see. The monosyllabic root has its last vowel either *long* or *short*: If it be long, as *dún, shut*; the increase which is annexed to it in order to form the other tenses of the conjugation, has its first vowel long: Ex. *dúnʒað, I shall close*: If it be short as *buaɪl, strike*; the first vowel of the increase is short, as *buaɪlʒeap, I shall strike*. The same may be said of the second conjugation; those tenses of it that have *a, o, or u,* final in the last syllable, will have the first vowel of the increase long; those that have *e, or ɪ,* in the last syllable will have the first vowel of the increase *short*. It may be asked what is the reason of this? it is simply then, to conform to the oft-repeated rule:—"slender with slender, and broad with broad." This conformity causes in the termination of verbs even of the same

conjugation, such a difference in the spelling, that some writers on Irish Grammar, have classed those in which the final vowel of the root is *broad* under one; and those in which it is *slender* under another conjugation. But from the rules already given (see dissertation, p. 6, and paragraph 3, p. 17), we find such a form of spelling even when adopted, causes no *real* change either in the root or in the affixed endings of words. Verbs then of the same number of syllables in the root, have all the same terminations differing only in the placing of a broad or slender vowel *first* in the increase, which is only a mere accident and which, therefore, cannot cause an *essential* change, such as the change of conjugation is. Hence most Irish Grammarians have given only one conjugation.

Why then, some body will ask, have I, in this treatise given two, while so many others who have gone before me—make out only one, and give only one? It may be answered; first because there are *really*—no matter under what heading they may be classed—two kinds of verbs in Irish differing *essentially* in their mode of conjugation; secondly because such a division is calculated to enable the learner to acquire a knowledge of the verbs—that is—of a great portion of the language, more readily than he could if no such division were made.

That a real difference in the conjugation of the two classes of verbs of which I speak, exists, any person who wishes to take the trouble of studying a page of an Irish book, or of writing a few paragraphs in the language, and as he goes along, comparing the spelling and terminations of the different tenses of each verb, will very readily perceive. Take for instance, the two monosyllabic words, *dún*, and *bua*; and the two dyssyllabic, *beaḥu*, and *ḥuaṛṣa*. The two first make the *future* and *conditional* tenses end in *ḥad*, or *ḥeab*, and *ḥaḥḥ*, or *ḥḥḥ*, substantially the same ending, (for were it not for the rule; “*caol le caol*,” &c., they would, most certainly, be spelled alike,) and clearly the same terminational sound; while *beaḥu* and *ḥuaṛṣa*, make the future *beaḥócad* and *ḥuaṛṣaloḥcad*, and the conditional *beaḥócaḥḥ*, and *ḥuaṛṣaloḥcaḥḥ*. These words then of one syllable in the root, differ in their conjugation from those which have two syllables in the same, as much as the termination *ḥad* differs from that of *ócad*; or *ḥaḥḥ*, from *ócaḥḥ*. Now the Latin verbs of which “*amabo*,” and “*regam*,” form

the future tenses indicative mood, are not more different from each other in conjugation than those verbs are which I have just given. Nor do the verbs "Recevoir," and "Rendre," in French, of the third and fourth conjugations differ as much. Hence, if these be classed under different conjugations why not those?

Again, this difference in conjugation is confirmed by all the Grammarians who have written on the language; for they have classed those verbs ending in 15; 11; 11; 11; which I call the *second*, as exceptions to their single conjugation. Hence, as they are exceptions, it is certain they differ; but anything that becomes an exception to a general rule is always supposed to belong to a class which, in number, are fewer than those that constitute the foundation for the general rule. Is that the case here? No, far from it. The rule can then be no longer general if the exceptions form a class of verbs nearly as numerous—nay perhaps more so,—than those that are regulated by it. This is plain. Now dissyllabic verbs ending in 15 and in 15 simply, form in Irish a very numerous class of words nearly quite as numerous as those of one syllable; add to them then, these that end in 11; 11; 11; and what a very numerous class of dissyllabic verbs have we not got? Why not then form them into a separate conjugation? Hence there are two conjugations of verbs in Irish,—and hence, in accordance with that division, I treat the verb in this Grammar, under two conjugations.

### Section III.

#### THE AUXILIARY VERB.

There is in Irish only one auxiliary verb, and that one, is the *Substantive* verb *do beiré*, *to be*.

We have no helping verb answering to the English verb "have,"—the "avoir" of the French. Its place in denoting *time* is supplied as in Latin and Greek, by the termination of the perfect tense. The want of it as a verb denoting *possession* on the part of the subject, is supplied by the Latin usage of "est pro habeo," of which we have instances also in French, "est a moi" *ca a5am*. Thus the 3rd person singular of the verb *to be*, and the compound pronoun *a5am*, *to me*; *a5ad*, *to thee*; *a15e*, *to him*; &c., supply the place of "have"—or of a verb denoting possession.

τὰ ἀγαμ, *I have*, literally, “*it is in my possession.*”

τὰ ἀγαδ, *thou hast.*

τὰ ἀγζε, *he has.*

τὰ ἀγϷ, *she has.*

τὰ ἀγαγῷ, *we have.*

τὰ ἀγαγῷ, *you have.*

τὰ ἀγα, *they have.*

To a beginner endeavouring to translate English into Irish, such forms of expression appear at first difficult. He sometimes, too, finds it difficult to place the nominative case after the verb, which, in Irish, is always the position the subject to the verb holds.

#### Section IV.

The Verb *do beir* “*to be*,” is thus conjugated.

The *Imperative* is the root from which the other moods are derived : Hence we begin with the

##### IMPERATIVE MOOD.

###### *Singular.*

1. ———

2. *bj, be thou.*

3. *bjðeað rē, let him be.*

###### *Plural.*

1. *bjmjṛ, let us be, and*

*bjðmuṛ.*

2. *bjðjð,<sup>1</sup> be ye.*

3. *bjðjṛ, let them be.*

##### INDICATIVE MOOD.

*Present tense*, of which there are three forms :—

The *first* denoting existence in reference to *place* or *condition*, as :—

###### *Singular.*

1. *τὰγṃ, I am.<sup>2</sup>*

2. *τὰγṃ, thou art.*

3. *τὰ rē, he is.*

###### *Plural.*

1. *τὰγṃṃ, we are.*

2. *τὰτὰογ, you are.*

3. *τὰγṃ, they are.*

<sup>1</sup> Pronounced *bjðjð*, as *bjaðð*, *divine*, is pronounced as if written *bjaðð*, showing, that in some few cases *b* aspirated has got the sound of *ð*.

<sup>2</sup> *τὰγṃ* seems to be the only remaining tense of an ancient verb that signified, “*to be.*” *ḡγṃ*, too, another verb signifying “*to be.*” is still retained in the negative form. These many forms present a pleasing and an useful variety. There is a difference too, in their relative meaning ; *γṃ*, simply denotes existence ; *τὰ*, existence in relation to time, state, condition, &c.

*Plural.*

- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| 1. Դ՛ Ե-բայլմ, <i>I am not.</i>     | 1. Դ՛ Ե-բայլմի՞ծ, <i>we are not.</i>  |
| 2. Դ՛ Ե-բայլի, <i>thou art not.</i> | 2. Դ՛ Ե-բայլե՞լ, <i>you are not.</i>  |
| 3. Դ՛ Ե-բայլ ր՛Է, <i>he is not.</i> | 3. Դ՛ Ե-բայլի՞ծ, <i>they are not.</i> |

Rel. form : an tē a b-ɸuɪ, *he who is* ; an tē ɲaɕ b-ɸuɪ, *he who is not*.

The *second*, denoting *habitual being*.

1. b̄jōm,<sup>2</sup> *I do be, or am usually.* 1. b̄jōm̄b, *we do be.*  
2. b̄jōl̄n, *thou dost be.* 2. b̄jōč̄j, *you do be.*  
3. b̄jō r̄é, *he does be.* 3. b̄jōb̄b, *they do be.*

The *third* form which is usually called in Irish the assertive Verb, denotes only simple existence without reference to time, place, or situation. It is nothing more than the particle *is*, (for the present tense), and the personal pronouns placed after it. It has the same meaning with the Latin 'est,' *is*.

1. 1r mē, *it is I.*  
2. 1r tū, *it is thou.*  
3. 1r rē, *it is he.*

1 ḡ b-fuylm, is contracted into ḡ 'lym; ḡ b-fuylm, into ḡ 'ly; ḡ b-fuyl rē, into ḡ 'ly rē, &c. Fuylm is the form of the present tense of this verb, that is used in asking a question; as, aḡ b-fuyl cū ʒo māt? *are you well*; ḡc b-fuyl cū ʒo māt, *are you not well*?

<sup>2</sup> This seems to be the legitimate form of the present tense of the auxiliary verb, derived from the root *bj*. The relative form of this tense ends, for the positive in *eař*; for the negative in *eañ*; as *añ eā a bjēař*, *he who is usually*, or *he who doth be*; *añ eā nač m-bjēaņ*, *he who does not be*; *bjēaņ me*, *bjēaņ tu*, *bjēaņ řē*, &c. is another form of the habitual present.

The relative form of the future tense also ends in, *Δτ*, or *εΔτ*, in the affirmative. In the negative, it is the third person singular of the tense regularly





## FUTURE.

*Singular.*

1. ելծլծ, *I will be.*
2. ելծլլ, *thou wilt be.*
3. ելծ լբ, *he will be.*

*Plural.*

1. ելծլլծ, *we will be.*
2. ելծլլ, *ye will be.*
3. ելծլծ, *they will be.*

## CONDITIONAL.

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| 1. (ծ) ելծլծ, <i>I would be.</i>  | 1. ելլլլլ, <i>we would be.</i>   |
| 2. ելծլբ, <i>thou wouldst be.</i> | 2. ելլլլ, <i>ye would be.</i>    |
| 3. ելծլբ լբ, <i>he would be.</i>  | 3. ելլլլլ, <i>they would be.</i> |

## OPTATIVE MOOD.

## PRESENT TENSE.

*Singular.*

1. չօ լաճաճ, *may I be.*
2. չօ լաճալլ, *mayest thou be.*
3. չօ լալբ լբ, *may he be.*

*Plural.*

1. չօ լաճլլլծ, *we may be.*
2. չօ լաճլալ, *may ye be.*
3. չօ լաճալծ, *may they be.*

## THE SUBJUNCTIVE MOOD.

This mood is the same as the Indicative, having *մա*, *if*; prefixed to the affirmative—*չօ*, *that*; to the negative form of the present and past tenses; and *ծա*, *suppose that*; to the conditional, which thus receives much the same meaning in time, as the pluperfect subjunctive of English verbs.

## INFINITIVE MOOD.

## PRESENT TENSE.

Փօ ելլլ, *to be.*

## PARTICIPLES.

## PRESENT.

## PERFECT.

## FUTURE.

- |                         |                                  |                                   |
|-------------------------|----------------------------------|-----------------------------------|
| ալլ ելլլ, <i>being.</i> | լալլ մ-ելլլ, <i>having been.</i> | ալլլ լլ ելլլ, <i>about to be.</i> |
| լալլ=after } Hence      | լալլ մ-ելլլ, means               | after being, or having            |
| ալլլ=on }               | ալլլ ելլլ, on being.             | been.                             |

This and all other verbs in Irish are conjugated in another more simple form—which is used very much in the spoken language—by expressing after the verb, as it is found in the *third person singular* of each tense, the personal pronouns, *mè, I ; tu, thou, or you ; rë, he ; rí, her ; ríñ, we ; ríb, ye ; ríad, they.*

## PRESENT TENSE.

*Singular.*

1. *tà mè, I am.*
2. *tà tú, thou art.*
3. *tà rë, he is.*

*Plural.*

1. *tà ríñ, we are.*
2. *tà ríb, you are.*
3. *tà ríad, they are.*

## PAST TENSE.

1. *bí mè, I was.*
2. *bí tú, thou wast.*
3. *bí rë, he was.*

1. *bí ríñ, we were.*
2. *bí ríb, you were.*
3. *bí ríad, they were.*

## FUTURE TENSE.

- |   |   |
|---|---|
| 1. <i>beis mè, I shall or will be.</i>    | 1. <i>beis ríñ, we shall or will be.</i>    |
| 2. <i>beis tú, thou shalt or wilt be.</i> | 2. <i>beis ríb, ye shall or will be.</i>    |
| 3. <i>beis rë, he shall or will be.</i>   | 3. <i>beis ríad, they shall or will be.</i> |

This is called the Analytic form of the Verb, because its component parts are analysed, or separated, and thus rendered more simple : the other, of which I made use in the conjugation of the verb, is the synthetic form, so called because the subject and the verb are both embodied in one word, as, *táim*, which is equal to *tà mè*. Hence when the synthetic form is used, the subject should not be expressed, for, then the verb would have a double subject ; as, *táim ríad ro go maíe*, which is equal to *tà ríad ríad ro go maíe* ; which, in the latter shape, appears quite laughable. Hence Connellan writes : “The pronoun should never be used separately after the synthetic form, as it is only a repetition of the pronoun ;”—yet there are instances in which, with great elegance, the subject—when a noun—is expressed : as, *búðradar a dearbnaíte leir* ; Genesis c. xxxvii. v. 8

“When, however,” says O’Donovan, (page 153), “the nominative is a substantive, the synthetic termination is retained.” Hence, again, when a question is asked the Analytic form is used, and the answer is returned in the Synthetic: as, *an b-fuyl tú zo maire? táim.* *Si n-zrādujzeāh tu Dīa? zrādujīm.* The *analytic* termination is, indeed, that which is chiefly in use among the people—perhaps, because it is the more simple. Hence in conjugating the analytic form of this and all other verbs, both regular and irregular, the third person singular only of each tense is used, and the personal pronouns expressed after it, as above.

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## CHAPTER VI.

### REGULAR VERBS.

#### *Section I.*

Under the heads—“Aspiration,” &c.—have been noticed, those particles which in verbs too, as well as in nouns aspirate and eclipse. It may be added that, even in the absence of aspirating particles, still, the Infinitive mood; the perfect tense active, Indicative; the conditional, will be aspirated:—the tenses of the passive voice, with the infinitive mood preceded by the possessive pronoun *a*, (*her*.) are excepted.

---

There exists between Hebrew and Irish Verbs, an analogy which is worth being noticed.

In Hebrew the third person singular, perfect tense, is the root of all verbs. In Irish the root is, the second person singular, imperative active, which is exactly the same as the third person singular perfect indicative, the latter differing from the imperative second person, only in the aspiration of the initial letter.

Again the root of all regular verbs in Hebrew, is composed of three consonants, none of which is quiescent, or a guttural. In Irish, the root of every verb of the first conjugation is a word of one syllable, or derivable from a word of one syllable. The termination *to*, of many tenses and persons in verbs of the latter language, are, as in the former, manifestly traceable from pronominal suffixes. There are, indeed many points of resemblance existing between these two very ancient languages, too numerous to be treated of in a note.

Α as an affirmative particle neither aspirates nor eclipsis, as Α τὰ μ, *I am* ; Α βεῖπμ. *I say*.

But, Α for Δη Δ—in which (time), or (place), i.e. when, or where, aspirates : as, η μνηε Α μολαμ εἰ :—

Δη εἰπάε,  
Α ἐμίσσηται σοί Α ἔσθ' ἐμ, Α εἰπὺ, ἴτα βλάε.

(Homer, book 1st. line 40).

Yet, generally, if the initial letter be capable of eclipsis, it will suffer it, and if a vowel, it will have η prefixed. See rules 4 and 5 under the heading "ECLIPSIS," (section vii chapter II. p. 15).

## ACTIVE VOICE.

### FIRST CONJUGATION.

Βυαίμ, *I strike or beat*.

### IMPERATIVE MOOD.

#### PRESENT TENSE.

##### *Singular.*

##### *Plural.*

- |  |  |
|--|--|
| 1. ———                                 | 1. βυαίμμῖρ, <sup>1</sup><br>or βυαίμμῖδ } <i>let us strike.</i> |
| 2. βυαί, <i>strike thou.</i>           | 2. βυαίῖδ, <i>strike ye.</i>                                     |
| 3. βυαίλεαδ ῥε, <i>let him strike.</i> | 3. βυαίῖδῖρ, <i>let them strike.</i>                             |

<sup>1</sup> Some writers use the termination μῖδ, or μῖδῖρ, for the first person plural *Imperative*. O'Donovan prefers the termination μῖρ, or μῖοῖρ, because it is more in conformity with the ending of the third person plural εῖρ, about the settled form of which there is no doubt. Again it is not unlike the Latin ending—mus—as, percutiamus, *Let us strike*. These are fair reasons enough for adopting the first form μῖρ, particularly as it is as much in use among the people, as the other is. Again it will prevent the learner from confounding it with the termination of the indicative present, first person plural.

The termination αμ or εαμ, for the first person plural imperative, as, βυαίεαμ, is now nearly obsolete, and justly, as its sound could not well be distinguished from the first person plural of the present indicative.

## INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.*

1. *բալլմ, I strike.*
2. *բալլի, thou strikest.*
3. *բալլծ րժ, he strikes.*

*Plural.*

1. *բալլմիծ, we strike.*
2. *բալլէիծ, you strike.*
3. *բալլիծ, they strike.*

Habitual present *բալլեալ, մԷ, շու, րժ, լիլ, լիլ, լիլ.*

## IMPERFECT OR HABITUAL PAST.

- |   |  |
|---|--|
| 1. <i>բալլիլ, I used to strike.</i>           | 1. <i>բալլմիլ, we used to strike.</i>    |
| 2. <i>բալլեա, thou or you used to strike.</i> | 2. <i>բալլէի, you used to strike.</i>    |
| 3. <i>բալլեած րժ, he used to strike.</i>      | 3. <i>բալլիծիլ, they used to strike.</i> |

## PERFECT.

- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| 1. <i>ծծ Բալլեալ, I struck.</i>      | 1. <i>ծծ Բալլեամար, we struck.</i>   |
| 2. <i>ծծ Բալլիլ, thou struckest.</i> | 2. <i>ծծ Բալլեածար, you struck.</i>  |
| 3. <i>ծծ Բալլ րժ, he struck.</i>     | 3. <i>ծծ Բալլեածար, they struck.</i> |

## FUTURE.

- |   |                                       |
|---|---------------------------------------|
| 1. <i>Բալլքեած, I shall or will strike.</i> | 1. <i>Բալլքմիծ, we shall strike.</i>  |
| 2. <i>Բալլքիլ, thou shalt strike.</i>       | 2. <i>Բալլքիծ, you shall strike.</i>  |
| 3. <i>Բալլքիծ րժ, he shall strike.</i>      | 3. <i>Բալլքիծ, they shall strike.</i> |

## CONDITIONAL.

- |   |   |
|---|---|
| 1. <i>Բալլքիլ, I would strike.</i>      | 1. <i>Բալլքմիլ, we would strike.</i>    |
| 2. <i>Բալլքեա, thou wouldst strike.</i> | 2. <i>Բալլքիծ, ye would strike.</i>     |
| 3. <i>Բալլքեած րժ, he would strike.</i> | 3. <i>Բալլքիծիլ, they would strike.</i> |

### OPTATIVE MOOD.

*Plural.*

1. 30 m-buaḡlead, *may I* 1 30 m-buaḡlimḡ, *may we*  
*strike.* *strike.*  
2. 30 m-buaḡlin, *mayest thou* 2. 30 m-buaḡleḡ, *may you*  
*strike.* *strike.*  
3. 30 m-buaḡliḡ ṛé, *may he* 3. 30 m-buaḡliḡ, *may they*  
*strike.* *strike.*

### INFINITIVE MOOD.

**PRESENT TENSE.**

Do buslað, or a buslað, *to strike.*

### PARTICIPLES.

*Perfect.*

*Future.*

ᐱᑭᓂᓄᓗᒃ bualad, striking. ᐱᑭᓂᓄᓗᒃ m-bualad, having struck. ᐱᑭᓂᓄᓗᒃ [bualad.

The *Relative* form of the *Present* and *Future* tenses, ends in *ar* or *ear* in the assertive, Ex. *an tē a buaṣlear*, *he who strikes*; *an tē a buaṣleear*, *he who shall strike*. When a negation is made, the relative form ends in *eañ* or *añ*, for the *Present* tense and in the third person singular of the regular future, for the *Future* tense: Ex. *an tē ḥač m-buaṣleañ*, *he who does not strike*; *an tē ḥač m-buaṣleṛḥ*, *he who will not strike*. The termination *ar* or *ear*, is used when no relative is expressed or understood, but when merely a strong emphasis marks the words: as, *añ mo čačaoṛṛ ṛjožba amajṛ beṛbear mē ṛjor aṛnde ḥa ču*. (Genesis, 41 c. and 40 v).

The continued form of the present tense can be used as in English; as, *ta ré aís bualadh, he is beating, &c.*, even, although, we have not, philosophically speaking, a participle in Irish. Sometimes the genitive case of the personal pronouns is placed before the *infinitive* mood active: Ex. *ta ré dá bualadh, he is beating him; ta ré sí dá bualadh, he is beating her; ta ré do mío bualadh, he is beating me.*

Synopsis of the verb, *բալլիմ, I strike or beat.*

	Imper.	Indicative.	Optative.	Subjunctive.
Present.	բալլ.	բալլ-իմ.	չօ Դ-բալլ-եաժ.	չօ Դ-բալլ-իմ.
Imperfect.		բալլ-ի՞ն.		չօ Դ-բալլ-ի՞ն.
Perfect.	Ծօ	բալլ-եաք.		չար Դ-բալլ-եաք.
Future.		բալլ-բիժ.		չօ Դ-բալլ-բիժ.
Conditional.		բալլ-բի՞ն.		ժա Դ-բալլ-բի՞ն.

#### INFINITIVE.

Ծօ *բալլաժ.*

#### PARTICIPLES.

<i>Present.</i>	<i>Perfect.</i>	<i>Future.</i>
ԳլՅ <i>բալլաժ.</i>	լար Դ-բալլաժ.	ԳլԴ լի <i>բալլաժ.</i>

#### Section II.

Example of a verb of the first conjugation, having in the root, the final vowel *broad.*

*Փն, shut.*

#### IMPERATIVE MOOD.

##### PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. ———	1. Ծնաժար, <i>let us shut.</i>
2. Ծն, <i>shut thou.</i>	2. Ծնաժ, <i>let you shut.</i>
3. Ծնած քե, <i>let him shut.</i>	3. Ծնաժիր, <i>let them shut.</i>

#### INDICATIVE.

##### PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. Ծնալիմ, <i>I shut.</i>	1. Ծնաժար, <i>we shut.</i>
2. Ծնար, <i>thou shuttest.</i>	2. Ծնաժ, <i>you shut.</i>
3. Ծնաժ քե, <i>he shuts.</i>	3. Ծնաժ, <i>they shut.</i>

##### IMPERFECT TENSE.

1. Ծնալի, <i>I used to shut.</i>	1. Ծնաժար, <i>we used to shut.</i>
2. Ծնար, <i>thou or you used to shut.</i>	2. Ծնաժ, <i>you used to shut.</i>
3. Ծնած քե, <i>he used to shut.</i>	3. Ծնաժիր, <i>they used to shut.</i>

## PERFECT.

*Singular.*

1. *ḍūḥar*, *I shut or have shut.*
2. *ḍūḥar*, *thou shuttest or, &c.*
3. *ḍūḥ rē*, *he shut.*

*Plural.*

1. *ḍūḥamar*, *we shut.*
2. *ḍūḥadar*, *you shut.*
3. *ḍūḥadar*, *they shut.*

## FUTURE.

1. *ḍūḥad*, *I shall or will shut.*
2. *ḍūḥar*, *thou will shut.*
3. *ḍūḥarē*, *he will shut.*

1. *ḍūḥamar*, *we will shut.*
2. *ḍūḥad*, *you will shut.*
3. *ḍūḥar*, *they will shut.*

*aoḥr*, is the spelling used by O'Donovan, and others, for the termination of the first person plural imperative, and those other tenses that form their plural like it, in those verbs that have a broad characteristic in the root, or have a broad vowel before this final syllable: *aoḥd*, the spelling for the ending of the first person plural indicative, and those that form their persons like it.

The spelling, *ur*, for the ending of the imperative first person plural, and for those tenses that, in their first persons plural, end like it; *ud* for the ending of the first person plural indicative, and those tenses that end similarly—is also used. Connellan has adopted the latter spelling—as I find in his grammar.

I prefer the spelling *ur*, and *ud*, to *aoḥr* and *aoḥd*.  
Firstly.—because, *aoḥr* and *aoḥd* is too long and drawling.

Secondly.—These syllables so spelled contain an unnecessary heap of vowel sounds.

Thirdly.—*ur* gives the sound, perhaps more correctly, and with fewer vowels.

Fourthly.—*ur* is nearer to the Latin termination —“us”—and hence gives us analogy for adopting this as a fixed ending: besides the spelling *ur* is used by reputable writers. Hence for all these reasons, taken together, I have adopted the spelling *ur* and *ud*, in preference to *aoḥr* and *aoḥd*.

## CONDITIONAL.

*Singular.*

1. *ḍūḥar*, *I would shut.*
2. *ḍūḥar*, *thou wouldst shut.*
3. *ḍūḥarē*, *he would shut.*

*Plural.*

1. *ḍūḥamar*, *we would shut.*
2. *ḍūḥad*, *ye would shut.*
3. *ḍūḥar*, *they would shut.*



## OPTATIVE MOOD.

*Singular.**Plural.*

1. Յօ դ-ծնոծ, *may I shut, or* 1. Յօ դ-ծնոծալիք, *that we may shut.*  
 2. Յօ դ-ծնոծալիք, *that thou* 2. Յօ դ-ծնոծալծ, *that ye may mayest shut.*  
 3. Յօ դ-ծնոծալծ դե, *that he* 3. Յօ դ-ծնոծալծ, *that they may may shut.*

## INFINITIVE MOOD.

Ծօ ծնոծ, *to shut.*

## PARTICIPLES.

## PRESENT.

## PERFECT.

## FUTURE.

Գլծ ծնոծ, *shutting.* Դար դ-ծնոծ, *having shut.* Գլք ծնոծ, *about to shut.*

## SYNOPSIS.

	Imper.	Indicative.	Optative.	Subjunctive.
Present.	Ծն.	Ծն-ալիք.	Յօ դ-ծն-ած.	Յօ դ-ծն-ալիք.
Imperfect.		Ծն-ալից.		Յօ դ-ծն-ալից.
Perfect.		Ծն-ալ.		Յար Ծն-ալ.
Future.		Ծն-բած.		Յօ դ-ծն-բած.
Conditional.		Ծն-բալից.		Ծա դ-ծն-բալից.

## INFINITIVE.

Ծօ ծն-ած.

## PARTICIPLES.

Ծնոծ.

From the two synopses of *ծնալիք* and *ծնալիք*—examples of the first conjugation—in which the final vowel of the root, in the one is *slender*, and *broad* in the other, we perceive that all the moods and tenses coming from the root are formed alike in both examples, with this exception, that when the final vowel in the root is slender, the first vowel in the affix to form the tense, must be *slender*; and when *broad* the



by adding *ead* or *ad* to the root, and placing before the whole word thus formed the particle *ʒo*, which expresses a wish or desire: Ex. *ʒo m-buailead*; *ʒo n-dúḡad*, from *buaile* and *dúḡ*. *ʒo*, causes according to rule, eclipsis. Hence *m* is placed here before *b*, in the word *buailead*; and *n* before *d* in, *dúḡad*. For the persons of the tenses see the conjugated examples.

#### THE INFINITIVE MOOD.<sup>1</sup>

The INFINITIVE too, is formed from the root by annexing to it, *ad*, when the final vowel is broad; as, *do dúḡad*, from *dúḡ*; and *ead*, if slender, as *d'íllead* from *íll*: but if the final slender vowel be preceded by a broad one, the slender vowel of the root is then dropped; and *ad* suffixed; as *buaile*, *do buailead*; so from *doiric*, we have *do doiricad*; from *loirc*, *loircad*; *beaḡuiz*, *beaḡuizad*; *cuir*, *do cuir*. This rule is not always—at least by late writers—observed: as, *'S a reóltar ʒaoilead 'baile leir a n-ʒaoit*. (*Irish Homer, B. 1, line 79.*)

The Infinitive mood takes before it the preposition *do*, which thus has the same use as the English *to*—German, *'Zu*.'

There are a few verbs of this conjugation that form the infinitive irregularly.

Some, as the following, scarcely making any change in forming the infinitive from the root.

#### *Imperative.*

*bhuic*.

*éad*.

*ʒuid*.

*ʒuil*.

*ioc*.

*ól*.

*reic*.

*flad*.

#### *Infinitive.*

*do bhuic, to boil.*

*d' éad, to die.*

*do ʒuide, to pray.*

*do ʒuil, to cry.*

*d' ioc, to pay.*

*d' ól, to drink.*

*do reic, to sell.*

*do flad, to slay.*

<sup>1</sup> Si participium, adjectivum est verbale, est infinitivus, substantivum verbi idque presertim in linguis Celticis in quibus non unā eādēque propria exprimitur terminatione, ut in aliis linguis; sed sub forma planē substantivorum apparet, sive est in nuda radice, sive derivationibus quibusdam indutus. Flexio infinitivi eadem ergo, quæ est substantivi. . . . Zeuss, Liber, 3. c. 2.

Some add *τ* to the root, as :

buaiη.	do buaiηc, <i>to reap.</i>
ceiλ.	do ceiλc, <i>to conceal.</i>
meiλ, (Greek, <i>μωλ</i> ; Latin, <i>molere</i> , <i>to grind</i> ).	do heiλc, <i>to grind.</i>

Some take different terminations.

aiλ, <i>nourish.</i>	δ' aiλeaηaiη, <i>to nourish.</i>
biλj.	do biλjeaη, <i>to milk.</i>
caiλλ.	do caiλλeaηaiη, <i>to lose.</i>
eιpc.	δ' eιpcεaacc, <i>to listen.</i>
faζ.	δ' faζaiλ, <i>to get.</i>
faη.	do faηaiηaiη, <i>faηacc, to wait.</i>
zaδ.	do zaδaiλ, <i>to take.</i>
zaip.	do zaipaiη, <i>to call.</i>
zuaap.	do zuaapacc, <i>to move.</i>
leaη.	do leaηaiηaiη, <i>to follow.</i>
leiλj.	do leiλjiη, <i>to allow.</i>
riη.	do riηaiηaiη, <i>to sing.</i>

#### Section IV.

#### SECOND CONJUGATION.

#### ACTIVE VOICE.

Ἔρωδαιζιμ, *I love.*

#### IMPERATIVE MOOD.

##### *Singular.*

##### *Plural.*

- |  |   |
|--|---|
| 1. ....                                | 1. Ἔρωδαιζιμι, <i>let us love.</i>            |
| 2. Ἔρωδαιζε, <i>love thou.</i>         | 2. Ἔρωδαιζειδ, or Ἔρωδαιζειδ, <i>love ye.</i> |
| 3. Ἔρωδαιζεαδ ρε, <i>let him love.</i> | 3. Ἔρωδαιζειδ, <i>let them love.</i>          |

## INDICATIVE MOOD.

## PRESENT.

*Singular.*

1. Զրածսլէ-լմ,<sup>1</sup> *I love.*
2. Զրածսլէ-լր, *thou lovest.*
3. Զրածսլէ-լծ րէ, *he loves.*

*Plural.*

1. Զրածսլէ-մլծ, *we love.*
2. Զրածսլէ-էլծ, *ye love.*
3. Զրածսլէ-լծ, *they love.*

Relative present : ան ծայր և Զրածսլէա՛ր, *he who loves* ;  
negative form : ղա՛ն Զրածսլէա՛հ, *who loves not.*

## HABITUAL PRESENT.

Զրածսլէա՛հ.	{	մէ.
		ււ.
		րէ.
		լլհ.
		լլծ.

<sup>1</sup> Some write the final syllable of the root of verbs ending in լծ of the second conjugation—ալծ—preserving, of course, the ‘ա’ throughout all the tenses and persons that are formed from it.

It seems, to me, the spelling—ւլծ—which is adopted by others, is preferable : First, because the infinitive mood, active participle, and verbal noun, must have ‘u’ and not ‘a’ in the penult. Hence the root from which the penult is taken, should, naturally, have an ‘u’ in that syllable.

The Genitive case, too, of verbal Nouns, is, according to a Rule founded on universal usage, like the past participle ; but the Genitive case of verbal Nouns ending in “ւլծած,” is spelled with an ‘u’ in the penult. Hence so should the past participle. Hence, so should the root from which it borrows its penult syllable—i.e. the root of the Verb.

Secondly, the spelling ‘ւլ’ is more in accordance than ‘ալ’—with the correct pronunciation of the syllable. For, in the diphthongal sound—ալ—there is, usually, a slight infusion of the ա, no matter how short soever the joint vowels be pronounced ; while—ւլ—gives us the proper sound which is that almost of simple յ. Hence վլ, is to be preferred to ալ, in the spelling of the last syllable in the root of verbs of the second conjugation.

## IMPERFECT.

*Singular.**Plural.*

1. *Հրածայլէ-լի, I used to love.* 1. *Հրածայլէ-միր, we used to love.*
2. *Հրածայլէ-եզ, you used to love.* 2. *Հրածայլէ-էի, ye used to love.*
3. *Հրածայլէ-եզ ին, he used to love.* 3. *Հրածայլէ-ծիր, they used to love.*

## PERFECT.

1. *Ծո Հրածայլէ-եմ, I loved.* 1. *Ծո Հրածայլէ-մար, we loved.*
2. *Ծո Հրածայլէ-իր, thou lovedst.* 2. *Ծո Հրածայլէ-նար, you loved.*
3. *Ծո Հրածայլէ ին, he loved.* 3. *Ծո Հրածայլէ-ծար, they loved.*

## FUTURE.

1. *Հրածօճեմ,<sup>1</sup> or Հրածօճ, I will or shall love.* 1. *Հրածօճեմար, we shall love.*
2. *Հրածօճեմիր, thou shalt love.* 2. *Հրածօճեմար, ye shall love.*
3. *Հրածօճեմին ին, he shall love.* 3. *Հրածօճեմար, they shall love.*

<sup>1</sup> It may be asked, is it not better to have one spelling rather than two for the *Future*, the *Conditional*, or any other tense? Yes, so it is; but there are reasons in support of either spelling, and which then of the two, are we to take? The opinion, that the terminations given above ought to be spelled *օճեմ*, and *օճեմիր*, rather than *օճեմ*, or *օճեմիր*, can be nicely sustained thus.—That the sound of *է* is scarcely heard, and hence the letter *է* appears redundant. Again, this form of spelling having *է*, omitted, is in use among good Irish writers. Hence, then *օճեմ*, &c., ought to be *generally* adopted. Yet these reasons are not conclusive; for, if *է*, were to be expunged from a word whenever its sound is not heard, we would soon have the language strangely mutilated. Besides *օճեմ*, too, is used, by good Irish writers, as the proper termination. Custom alone must decide which of the two is to be universally adopted. Hence both spellings are given here. Custom is indeed, as far as I know, more for the spelling *օճեմ*, than for *օճեմ*; yet *է* cannot be omitted in the future active, without being omitted in the future passive, which then will be written *Հրածօճար* and not *Հրածօճար*; and for the same reason, omitted in the present tense passive, *Հրածայլեալ*, and in the past participle. But it cannot well be omitted in the present passive; nor in the past participle. Hence it must be retained in them, and therefore, ought as naturally and as efficiently to be retained in the *Future* active, to which indeed, as well as to the passive voice, it lends a degree of aspirate sound, its omission could never supply.—“*օճեմ* is used in the South of Ireland,” says O'Donovan. It is, and in Connaught too, in the spoken language; yet it ought not, for all that, be adopted.

## CONDITIONAL.

*Singular.*1. Հիւսկծծէսի, *I would love.*2. Հիւսկծծէս, *thou wouldst love.*3. Հիւսկծծէս ը, *he would love.**Plural.*1. Հիւսկծծէսայր, *we would love.*2. Հիւսկծծէս, *ye would love.*3. Հիւսկծծէսի, *they would love.*

## OPTATIVE MOOD.

## PRESENT TENSE.

*Singular.*1. Ծօ յ-Հիւսկիւս, *may I love.*2. Ծօ յ-Հիւսկիւս, *mayest thou love.*3. Ծօ յ-Հիւսկիւս ը, *may he love.**Plural.*1. Ծօ յ-Հիւսկիւսայր, *may we love.*2. Ծօ յ-Հիւսկիւս, *may ye love.*3. Ծօ յ-Հիւսկիւսի, *may they love.*

## INFINITIVE MOOD.

## PRESENT TENSE.

Ծօ Հիւսկիւս, *to love.*

## PARTICIPLES.

## PRESENT.

Կի Հիւսկիւս, *loving.*

## PERFECT.

Կի յ-Հիւսկիւս, *having loved.*

## FUTURE.

Կի ը Հիւսկիւս, *about to love.*

## SYNOPSIS.

Imperative.	Indicative.	Optative.	Subjunctive.
Present.	Հիւսկիւս.	Ծօ յ-Հիւսկիւս.	Ծօ յ-Հիւսկիւս.
Imperfect.	Հիւսկիւսի.		Ծօ յ-Հիւսկիւսի.
Perfect.	Ծօ Հիւսկիւս.		Հիւսկիւս.
Future.	Հիւսկիւս.		Ծօ յ-Հիւսկիւս.
Conditional.	Հիւսկիւսի.		Ծօ յ-Հիւսկիւսի.

## INFINITIVE.

Ծօ չրածնչած.

## PARTICIPLES.

## PRESENT.

Այ՛ չրածնչած.

## PERFECT.

Եւր յ-չրածնչած.

## FUTURE.

Այր է՛ չրածնչած.

## Section V.

PARTICULAR RULES FOR THE FORMATION OF THE TENSES OF  
THE INDICATIVE MOOD, SECOND CONJUGATION.

Annex to the root, յմ for the present; as չրածսլչ, չրածսլչյմ, and եւր, for the *habitual present*, as չրածսլչեւր; եւր, for the *relative present*: as չրածսլչեւր.

For the *Imperfect*, յն, as չրածսլչ-յն. For the *Perfect* եւր; as, Ծօ չրածսլչեւր, *I loved*. For the *Future* ծէճած or ծճած, is annexed; but when the verb ends in լչ or սլչ, the final ի is dropped, or changed into օ, and ած added, or in place of սլչ, օճած or ծէճած, is infixed; as from լաճսլւ, *speak*; we have լաճսլւծէճած, or լաճսլւճած; and by syncope, լաճսլւճած *I shall or will speak*; so from չրածսլչ, we have չրածնչծէճած, or չրածնչճած, *I shall or will love*.

The *Conditional* is formed from the future, by changing ած of the future, into այն, as, լաճսլւճած, լաճսլւճայն; չրածնչճած, չրածնչայն.

եւր annexed to the root, gives the *Optative*, as, չօ յ-չրածսլչեւր.

The INFINITIVE MOOD lets the slender final vowel of the root drop, and annexes ած: as, չրածսլչ, Ծօ չրածնչած. But if the final slender vowel be the only vowel in that syllable, it takes an “u” after it, and then ած is annexed: as, միլլւ, *explain*; Ծօ միլլւնչած, *to explain*.

THE FOLLOWING VERBS BELONGING TO THE SECOND CON-  
JUGATION FORM THE INFINITIVE MOOD IRREGULARLY.

*Imperative.*

ածմսլչ,

աճայլ,

եւճայլ,

եւրճայլ,

*Infinitive.*

ծ' ածմսլ, *to confess*.

ծ' աճայլ, *to entreat*.

Ծօ եւճայլ, *to threaten*.

Ծօ եւրճայլ, *to slaughter*.



*Imperative.*

շօշլ, *to tickle.*  
 շօշալ, *to spare.*  
 շօրալ, *to defend.*  
 շալալ, *to rub.*  
 շօշալ, *to keep.*  
 շիլալ, *to banish.*  
 շալալ, *to arise.*  
 շալալ, *to answer,*  
 շալ, *to graze.*  
 շալ, *to tell.*  
 շալ, *to wash.*  
 շալ, *to play, (as at cards),*  
 շալալ, *to offer.*  
 շալալ, *to speak.*  
 շալալ, *to peel.*  
 շալալ, *to awake.*  
 շալալ, *to trample.*  
 շալալ, *to avoid.*  
 շալալ, *to give.*  
 շալալ, *to eat.*

*Infinitive.*

շօշլ, *to tickle.*  
 շօշալ, *to spare.*  
 շօրալ, *to defend.*  
 շալալ, *to rub.*  
 շօշալ, *to keep.*  
 շիլալ, *to banish.*  
 շալալ, *to arise.*  
 շալալ, *to answer,*  
 շալ, *to graze.*  
 շալ, *to tell.*  
 շալ, *to wash.*  
 շալ, *to play.*  
 շալալ, *to offer.*  
 շալալ, *to speak.*  
 շալալ or շալալ, *to peel.*  
 շալալ, *to awake.*  
 շալալ, *to trample.*  
 շալալ, *to avoid.*  
 շալալ, *to give.*  
 շալալ, *to eat.*

## CHAPTER VII.

## VERBS—(continued)

## PASSIVE VOICE

## Section I.

The passive voice also has two forms of conjugation—the *Synthetic* and *Analytic*. The *Analytic* is simply the verb *to be*, “*Եմ եմ*,” conjugated through all its moods and tenses with the past participle: as—

## INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. Եմ եմ <i>beaten</i> , <i>I am beaten.</i>     | 1. Եմ եմ <i>beaten</i> , <i>we are beaten.</i>    |
| 2. Ես եմ <i>beaten</i> , <i>thou art beaten.</i> | 2. Ես եմ <i>beaten</i> , <i>ye are beaten.</i>    |
| 3. Ենք եմ <i>beaten</i> , <i>he is beaten.</i>   | 3. Ենք եմ <i>beaten</i> , <i>they are beaten.</i> |

## PAST TENSE

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. Ել մԵ ԲԱՅԼԵ, <i>I was beaten.</i>     | 1. Ել ըն ԲԱՅԼԵ, <i>we were beaten.</i>    |
| 2. Ել ըս ԲԱՅԼԵ, <i>thou wast beaten.</i> | 2. Ել ըն ԲԱՅԼԵ, <i>ye were beaten.</i>    |
| 3. Ել ըժ ԲԱՅԼԵ, <i>he was beaten.</i>    | 3. Ել ընծ ԲԱՅԼԵ, <i>they were beaten.</i> |

Thus any *past* participle placed after the *analytic* form of this verb “ԾԵՅԵ” gives the analytic conjugation in the passive voice, of that verb from which the past participle is taken.

We see too, that the *past participle* undergoes no change in the singular or plural number.

## SYNTHETIC FORM.

## FIRST CONJUGATION.

ԲԱՅԼԻՄ, *I strike or beat.*

## PASSIVE VOICE.

## IMPERATIVE MOOD:

## PRESENT TENSE.

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. ԲԱՅԼԵԱՐԻ մԵ, <i>let me be struck.</i> | 1. ԲԱՅԼԵԱՐԻ ըն, <i>let us be struck.</i>    |
| 2. ԲԱՅԼԵԱՐԻ ըս, <i>be thou struck.</i>   | 2. ԲԱՅԼԵԱՐԻ ըն, <i>be ye struck.</i>        |
| 3. ԲԱՅԼԵԱՐԻ ը, <i>let him be struck.</i> | 3. ԲԱՅԼԵԱՐԻ ընծ, <i>let them be struck.</i> |

## INDICATIVE MOOD.

## PRESENT TENSE.

The same as the imperative ; as, ԲԱՅԼԵԱՐԻ մԵ, *I am struck* ; ԲԱՅԼԵԱՐԻ ըս, Ե, ըն, ըն, ընծ.

## IMPERFECT OR HABITUAL.

բալլեցի մե, Էս, Է, բլի, բլի, Էս, *I used to be beaten, &c.*

## PERFECT.

Ծո բալլեաճ մե, Էս, Է, բլի, բլի, Էս, *I was, thou wast, &c., beaten.*

## FUTURE TENSE.

Բալլբարի մե, Էս, Է, բլի, բլի, Էս, *I shall or will, thou shalt or will be, &c., beaten.*

## CONDITIONAL.

Բալլբլիճե մե, Էս, Է, բլի, բլի, Էս, *I would be beaten, &c.*

## OPTATIVE MOOD

## PRESENT TENSE.

Հօ Ի-Բալլբարի մե, Էս, Է, &c., *may I be beaten, &c.*

## INFINITIVE.

## PRESENT.

Ա ելլի բալլե.

## PARTICIPLES.

*Past.*  
Բալլե.

*Future.*  
Իօղ-Բալլե.

## Section II.—Փնայի.

The passive of փնայի, is conjugated in the same manner except that, the first vowel in the increase is broad.

## Example.

IMPERATIVE—փնար, մե, Էս, Է, &c., *let me be shut, &c.*

INDICATIVE, PRESENT—փնար, մե, Էս, Է, *I am shut, &c.*

IMPERFECT—փնարի, մե, Էս, Է, &c., *I used to be shut.*

PERFECT—Ծո փնաճ, մե, Էս, Է, &c., *I was shut.*

FUTURE—Բփնարի, մե, Էս, Է, &c., *I shall or will be shut, &c.*

CONDITIONAL—Բփնարիճե, մե, Էս, Է, &c., *I would be shut.*

## OPTATIVE.

## PRESENT.

ῥο ἡ-δύηται ἡ, ἐ, ἐ, &c.

## INFINITIVE.

## PRESENT.

α βεῖε δύηται, *to be shut.*

## PARTICIPLES.

*Past.*

δύηται, *shut.*

*Perfect.*

ῥα ἡ-βεῖε δύηται *having been shut.*

ταῖ or τεαῖ annexed to the root, gives the imperative and the indicative present; τῇ or τας, the imperfect; αῖ or εαῖ the perfect; φαῖ or φαῖ the future; and φαῖ, or φαῖ the conditional; ταῖ or τεαῖ the optative. But it happens that the initial consonant of these affixes is sometimes aspirated and sometimes not. How then is the learner to know when to aspirate, and when not? The answer is given in the following note which I copy from O'Donovan's *Irish Grammar*, p. 206: "τ has its radical sound after ῥ, δ, ζ, λ, ll, η, ηη, ρ, ῥ, ε, as, cpocta, *hanged, or suspended*; ppocta, *emasculated*; baῖ, *drowned*; ppῇ, *spread*; rῇ, *absorbed*; bῇ, *bruised*; mῇ, *praised*; mealla, *deceived*; deanta, *done*; caῖ, *twisted*; bῇ, *broken*; dlῇ, *closed*. But in verbs in uῖ, or ῇ, which make the future in eocta, and in all verbs of which the root terminates in b, c, d, ζ, m, p, ρ, τ,—the τ is aspirated whether the characteristic vowel be broad or slender, as, lῇ, *bent*; peacta, *bowed*; zῇ, *lashed*; pῇ, *closed*; beaῇ, *blessed*; comῇ, *dipped*; pῇ, *scattered*; lomῇ, *peeled*; pῇ, *entombed*." A native acquainted with the language would never require to look at this rule or note; his ear would be as sure a guide. if not surer. In general then the RULE is, that τ, in the affixes to the root of verbs, is not aspirated when it follows a vowel sound; an aspirated mute, or a liquid—except ρ: that it is aspirated, when following an unaspirated mute, or the liquid ρ.

## Section III.

## SECOND CONJUGATION.

(Ex.  $\text{ჰრადუიჴიმ}$ , *I love*.)

## PASSIVE VOICE.

## IMPERATIVE.

## PRESENT.

*Singular.**Plural.*

1. $\text{ჰრადუიჴეაჲ მე.}$		$\text{რ ი, let me be loved, \&c.}$
2. „ $\text{ტუ.}$		$\text{რ ბ.}$
3. „ $\text{ე.}$		$\text{რ ბ.}$

## INDICATIVE.

## PRESENT.

1. $\text{ჰრადუიჴეაჲ მე.}$		$\text{რ ი, I am loved, we are loved.}$
2. „ $\text{ტუ.}$		$\text{რ ბ.}$
3. „ $\text{ე.}$		$\text{რ ბ.}$

## IMPERFECT.

1. $\text{ჰრადუიჴეი, მე.}$		$\text{რ ი, I was wont to be loved, \&c.}$
2. „ $\text{ტუ.}$		$\text{რ ბ.}$
3. „ $\text{ე.}$		$\text{რ ბ.}$

## PERFECT.

1. $\text{ჰრადუიჴეად, მე.}$		$\text{რ ი, I was loved, \&c.}$
2. „ $\text{ტუ.}$		$\text{რ ბ.}$
3. „ $\text{ე.}$		$\text{რ ბ.}$

## FUTURE.

1. $\text{ჰრადოცეაჲ, } \left. \begin{array}{l} \text{მე.} \\ \text{or } \text{ჰრადოცაჲ,} \end{array} \right\}$		$\text{რ ი, I will be loved \&c.}$
2. „ $\text{ტუ.}$		$\text{რ ბ.}$
3. „ $\text{ე.}$		$\text{რ ბ.}$

## CONDITIONAL

1. $\text{ჰრადოცეაჲ, } \left. \begin{array}{l} \text{მე.} \\ \text{or } \text{ჰრადოცაჲ,} \end{array} \right\}$		$\text{რ ი, I would be loved, \&c.}$
2. „ $\text{ტუ.}$		$\text{რ ბ.}$
3. „ $\text{ე.}$		$\text{რ ბ.}$

## OPTATIVE.

<i>Singular.</i>		<i>Plural.</i>
1. 30 7-37aδu7ēa7i mē.		777, <i>may I be loved, &amp;c.</i>
2. „ „ éú.		77b.
3. „ „ é.		7ad.

## INFINITIVE.

## PRESENT TENSE.

a be7e 37aδu7ēe.

## PARTICIPLES.

<i>Past.</i>	<i>Future.</i>
37aδu7ēe.	707-37aδu7ēe.

The tenses of the passive voice, second conjugation, are formed according to the rules already given ; except that the future and conditional tenses indicative, end differently from those of the first conjugation.

The *Future* tense indicative passive of the second conjugation, is formed from the future active of the same conjugation by changing the final 7 of the first person singular into 7i : Ex. 37aδóóóe7ad, *I shall love* ; 37aδóóóe7a7i, (mē) *I shall be loved*.

The *Conditional*, from its conditional *active*, by changing the final 7 of the first person into 7e (asp.) : Ex. 37aδóóóe7a77, *I would love* ; 37aδóóóe7a7e mē ; *I would be loved*.

Some Grammarians have given to the conjugation of Irish verbs, by presenting them under various shapes and forms,—surrounding them with tenses and moods of every grade—a bristling appearance that has very often startled the young student on commencing the study of the Irish language.

The foregoing arrangement of the Irish verbs is more simple than any I have seen adopted by those who have, up to this, written on Irish Grammar.—It presents no difficulty to any one who wishes to acquire a knowledge of the language ; and it is not, I trust, deficient in any thing belonging to the proper conjugation of Irish verbs.

## Section IV.

In order to enable the learner to see at a glance, in what, verbs of the first and second conjugations differ—how verbs, even of the same conjugation, assume in the personal endings, a different spelling according as the final vowel in the root is broad or slender, I give the following Synopses. Those tenses that are alike in their several endings can be easily noticed.

# SYNOPSIS OF Եմ, I am.

		Singular.	Plural.
IMPERATIVE MOOD.		1. — 2. Ե՛. 3. Ե՛ժեաճ ր՛.	1. Եմիր. 2. Ե՛ճիճ. 3. Ե՛ճիր.
INDICATIVE MOOD.	Present Tense.	1. Եմ. 2. Ես. 3. Ե ր՛.	1. ԵմայԾ. 2. Ե՛ճաՅ. 3. Ե՛ճ.
	Present tense preceded by the particles ան, whether; ի՞նչ, that; ո՛ր, not; դ՛ռ not.	1. Ե-բայլ-յմ. 2. „ -յս. 3. „ ր՛.	1. Ե-բայլ մԻԾ. 2. „ -՛ճ. 3. „ -յԾ.
	Habitual Present.	1. Ե՛ճ-յմ. 2. „ -յս. 3. „ ր՛. Ե՛ճ-եա՛յ մ՛, լ՛, ր՛.	1. ԵմյԾ, or Ե՛ճմյԾ. 2. Ե՛ճի՛, or Ե՛ճճի՛. 3. Ե՛ճ, or Ե՛ճյԾ. Ե՛ճ-եա՛յ րԻ՛, րԻ՛ րԻ՛.
	Assertive Present.	1. Ե ր՛ մ՛. 2. Ե ր՛ լ՛. 3. Ե ր՛ ր՛.	1. Ե ր՛ րԻ՛. 2. Ե ր՛ րԻ՛. 3. Ե ր՛ րԻ՛.
	Imperfect.	1. Ե՛ճ-ի՛. 2. „ -՛ճ. 3. „ -եաճ ր՛.	1. Եմիր, or Ե՛ճմիր. 2. Ե՛ճի՛. 3. Ե՛ճիր.
	Perfect.	1. Ե՛ճ-եա՛ր. 2. Ե՛ճ-ր՛. 3. Ե ր՛.	1. Եմար. 2. Ե՛ճար. 3. Ե՛ճար.
	Perfect after the particles ան, ի՞նչ, &c.	1. մ՛-ա՛ր. 2. „ -ա՛ր. 3. „ մայ՛ ր՛.	1. մ՛-ա՛մար. 2. „ -ա՛ճար. 3. „ -ա՛ճար.
	Assertive Perfect.	1. Ես, or Ե ր՛ մ՛. 2. „ „ լ՛. 3. „ „ ր՛.	1. Ես, or Ե րԻ՛. 2. „ „ րԻ՛. 3. „ „ լ՛.
	Future.	1. Ե՛ճ-յԾ. 2. „ -յս. 3. „ ր՛.	1. Ե՛ճ-մյԾ. 2. „ -՛ճ. 3. „ -յԾ.
	Conditional.	1. Ե՛ճ-ի՛. 2. „ -՛ճ. 3. „ -եաճ ր՛.	1. Եմիր, or Ե՛ճմիր. 2. Ե՛ճի՛, or Ե՛ճճի՛. 3. Ե՛ճիր, Ե՛ճճիր.
OPTATIVE MOOD.		1. Ի՞նչ մ՛-ա՛Ծ. 2. „ մ՛-ա՛յս. 3. „ մայ՛ ր՛.	1. մ՛-ա՛մայԾ. 2. „ -՛ճաՅ. 3. „ -ա՛ճ.
INFINITIVE MOOD.		Գո Ե՛ր՛.	ԳԻ՛ Ե՛ր՛.
		PARTICIPLES.	

TABLE shewing, at one view, the personal endings of all the Tenses and Moods of VERBS OF THE FIRST CONJUGATION, whether the final vowel in the root be *broad* or *slender*.

		ACTIVE VOICE.			PASSIVE VOICE.		
		When the final vowel of the root is slender, annex the following terminations.			When broad annex the following.		
		Singular.			Plural.		
		Singular.	Plural.	Singular.	Plural.	Singular.	Plural.
INDICATIVE MOOD.	IMPERATIVE MOOD.	1. — 2. (buaſ). 3. — eað ré	1. — imſſ. 2. — ſð. 3. — ſðſſ.	1. — 2. — (dún). 3. — að ré.	1. — amuſſ. 2. — aſð. 3. — aſðſſ.	1. teaſ, or tau mé. 2. — 3. — é.	1. rſſ. 2. rſð. 3. 1að.
	Present.	1. — im. 2. — in. 3. — ið ré.	1. — imſð. 2. — tſð. 3. — ið.	1. — aſm. 2. — aſm. 3. — aſð ré.	1. — amuſð. 2. — tauſð. 3. — aſð.	1. teaſ, or tau mé. 2. — 3. — é.	1. rſſ. 2. rſð. 3. 1að
	Habitual Present.	buaſ-leaſ mé tá, ré.	rſſ, rſð, rſað	dúpaſ mé, tá, ré.	rſſ, rſð, rſað.		
	Imperfect.	1. (buaſ)-ſſ. 2. — tea. 3. — eað ré.	1. — imſſ. 2. — tſð. 3. — ſðſſ.	1. (dún)-aſſ. 2. — tá. 3. — að ré.	1. — amuſſ. 2. — tauſð 3. — aſðſſ.	1. buaſ-tſſ, or } mé. 2. dúp-teaſð } 3. — é.	1. rſſ. 2. rſð. 3. 1að.
	Perfect.	1. — eaſ. 2. — iſ. 3. — ré.	1. — eaſaſ. 2. — eaſaſ. 3. — eaðaſ.	1. — aſ. 2. — aſſ. 3. — ré.	1. — amaſ. 2. — abaſ. 3. — aðaſ.	1. buaſ-teað, or } mé. 2. dúpað } 3. — é.	1. rſſ. 2. rſð. 3. 1að.
	Future.	1. buaſſ-ſſð. 2. — ſſſ. 3. — ſſð ré.	1. — ſſſð. 2. — ſſð. 3. — ſſð.	1. (dún)-eað. 2. — eaſ. 3. — eaſð ré.	1. — ſaſuſð. 2. — ſaſð. 3. — 1aſð.	1. ſeaſ, or ſaſ, mé. 2. — 3. — é.	1. rſſ. 2. rſð. 3. 1að.
	Conditional.	1. (buaſ) ſſſ. 2. — ſea. 3. — ſeað ré.	1. — ſſſſ. 2. — ſſð. 3. — ſſðſſ.	1. (dún)-ſaſſ. 2. — ſa. 3. — ſað ré.	1. — ſaſuſſ. 2. — ſaſð. 3. — ſaſðſſ.	1. buaſ-ſſðe, or } mé. 2. dúp-ſaſðe } 3. — é.	1. rſſ. 2. rſð. 3. 1að.
	OPTATIVE MOOD.	1. — eað. 2. — in. 3. — ið ré.	1. — imſð. 2. — tſð. 3. — ið.	1. — aſm. 2. — aſm. 3. — aſð ré.	1. — amuſð. 2. — tauſð. 3. — aſð.	1. teaſ, or tau mé. 2. — 3. — é.	1. rſſ. 2. rſð. 3. 1að.
	INFINITIVE MOOD, eað.	PARTICIPLE eað.	INFIN. MOOD. að. PART. að.				PAST PART. buaſ-te, dúp-te.



TABLE OF PERSONAL ENDINGS OF VERBS OF THE SECOND CONJUGATION.

ACTIVE VOICE.			PASSIVE VOICE.		
IMPERATIVE MOOD.	Singular.		Plural.		Plural.
	1. —	2. (3rd person) —	1. —	2. —	
Present.	3. — ead ré.	1. — mjr.	1. 3rd person —	2. —	1. 3rd person —
	1. — m.	2. — p.	3. —	3. —	2. —
	2. — n.	3. — bjr.	1. 3rd person —	2. —	3. —
Habitual Present.	3. — p ré.	1. — mjb.	1. 3rd person —	2. —	1. 3rd person —
	3rd person —	2. — éjb.	2. —	3. —	2. —
	3rd person —	3. — p.	3. —	3. —	3. —
Imperfect.	3rd person —	1st, 2nd, 3rd.	1st, 2nd, 3rd.	1st, 2nd, 3rd.	1st, 2nd, 3rd.
	1. — mjr.	2. — éj.	1. 3rd person —	2. —	1. 3rd person —
	2. — éa.	3. — bjr.	2. —	3. —	2. —
Perfect.	3. — ead ré.	1. — amaj.	1. 3rd person —	2. —	1. 3rd person —
	1. — eaf.	2. — abaj.	2. —	3. —	2. —
	2. — p.	3. — abaj.	3. —	3. —	3. —
Future.	3. — ré.	1. — amajb.	1. 3rd person —	2. —	1. 3rd person —
	1. (3rd person) —	2. — éajb.	2. —	3. —	2. —
	2. — éajp.	3. — éajb.	3. —	3. —	3. —
Conditional.	3. — éajb ré.	1. — amajp.	1. 3rd person —	2. —	1. 3rd person —
	1. (3rd person) —	2. — éajp.	2. —	3. —	2. —
	2. — éa.	3. — éajp.	3. —	3. —	3. —
Optative Mood.	3. — éad ré.	1. — mjb.	1. 3rd person —	2. —	1. 3rd person —
	1. (3rd person) —	2. — éjb.	2. —	3. —	2. —
	2. — n.	3. — p.	3. —	3. —	3. —
INFINIT. MOOD. DO 3rd person —. PAR. 4th 3rd person —.    INFIN. MOOD. DO 3rd person —. PART. 3rd person —.					

After looking over the foregoing synopses one would be inclined to think that it is certainly more to be desired, that only one, rather than two terminational forms, should be, in the *spelling*, adopted, in forming the tenses and persons from the root, no matter whether the verb have, in the *radix*, the final vowel, *broad* or *slender*. If this were the case, it would—

First.—Make the spelling more simple and easy.

Secondly.—It would make it more in conformity with the fixed spelling observed in the terminational forms of French, Latin, Greek, or Italian verbs.

Thirdly.—It would give our written language a more settled form than any that it has, up to this, attained. Hence for these, and other reasons, the observance of the rule, “slender with slender, and broad with broad,” ought not, in this and similar cases to be much regarded.

If then, only one form of spelling the verbal endings be adopted, which of the two now used, should be preferred? Whether that ending which commences with a slender vowel, *e*, or *i*; or that which commences with a broad vowel—*a*, *o*, or *u*? Usage will, of course, in process of time, decide the selection. Yet if the author be allowed to offer an opinion on the choice that should be made, the termination commencing with a broad vowel, rather than that beginning with a slender one, ought to be adopted. First, because the former ending is, even at present, the one that is most commonly used.

Secondly, because such a spelling is more in conformity with the sound given by the Irish-speaking peasantry to the verbal endings; v. g.—the first person plural indicative mood of the verb *ḡrāḍuīḡ*, is *ḡrāḍuīḡ-mīb*, the sound of the ending of which embraces the blended vocal utterance of “*u*” which, therefore, in the spelling of the termination should be inserted, thus: *ḡrāḍuīḡ-mīb*. The same is true of the first person plural perfect indicative, *ḡrāḍuīḡ-māi*; and so of the rest.

For similar reasons I would write the ending of the second person plural, in the present, imperfect, future, and conditional tenses, active voice—*i* or *iḡ*, rather than *aoi*.

## Section V.

## PARTICIPLES.

A participle is a word that partakes of the nature of the verb; that partakes also of the nature of the adjective.

There are three participles—The present; the perfect or the past; the future.

Philosophically speaking we have, in Irish, but one participle, the *past* participle passive :—the others are only forms of expression, which are used in the language as participles,

The present,  $\Delta 13$  *bualadh beating*;  $\Delta 13$  *ḡrādúḡadh. loving*; is formed from the infinitive active of the verb by placing before it the preposition  $\Delta 13$ =*at*. Literally it is, *at beating*; *at loving*; and thus it is not unlike the Saxon form *a-beating*, *a-loving*; for, when the Irish participles are spoken quickly the sound of  $\mathfrak{z}$  in  $\Delta 13$  is lost, and the participle is sounded as if it were preceded only by  $\Delta$ . Hence it is so written in Homer's Iliad by Dr. M'Hale, as :—

" $\mathfrak{A}$  *meabhúḡadh cúicḡḡadh 'r'  $\Delta 13$  aḡairic coimḡiric De,*" (B. 1, line 47); and sometimes without this particle  $\Delta 13$  or  $\Delta$ , as :—

"*Ṣadairic buic d'ḡḡḡ, aḡur iodbairic mḡr,*" (line 561).

The perfect part. is formed by taking  $\mathfrak{y}$ =*after*; before the present infinitive active: Ex.  $\mathfrak{y}$  *ḡrādúḡadh=after loving*—i.e. *having loved*. We meet sometimes with the form  $\Delta 11$  *ḡrādúḡadh,=on loving*.

The future participle which has the same reference to time that the paulo-past future of the Greek participles has,—is formed by placing before the Infinitive mood, the words  $\Delta 11$   $\mathfrak{c}$ =*on the design*; *about to*: Ex.  $\Delta 11$   $\mathfrak{c}$  *ḡrādúḡadh, about to love*.

The past participle passive is formed from the *root* of the verb by adding to it,  $\mathfrak{c}$  or  $\mathfrak{ca}$ , according as the last vowel in the final syllable, is either short or long: Ex. *buaile, struck*; from *buail, strike*; *dúḡca, closed*, from *dúḡ, close thou*. The  $\mathfrak{c}$  of  $\mathfrak{c}$  or  $\mathfrak{ca}$ , shall, or shall not, be aspirated according to that rule, which accounts for the aspiration of affixes to the root of verbs.—See Section second, of Chapter VII. (p. 86).

The future passive is formed by prefixing  $\mathfrak{y}$  to the past participle—*ḡrādúḡce, loved*; *yḡrādúḡce, to be loved*, or *fit to be loved*.

## CHAPTER VIII.

## IRREGULAR VERBS.

The irregular verbs are : *բերլլմ, I give ; Բերլլմ, I bear ; ըլմ and Բեյլլմ, I see ; Ըլլլլլմ, I hear ; Ծճալլմ, and Զոլլմ, I do, or make ; Ծեյլլմ, I say ; Բաճալլմ, I find ; Բլճլլմ, I reach ; Բեյծլլմ, I go ; Բլճլլմ, I come.* This order is alphabetical. : I find the same in O'Donovan's Grammar. *Բեւճալլմ, I behold or try ;* is given down in some Irish Grammars among the irregular verbs, as if it were one.<sup>1</sup>

I.—*Բերլլմ, I give, or bring.*

## ACTIVE VOICE.

## IMPERATIVE MOOD.

## PRESENT.

*Singular.**Plural.*

- |                           |  |                        |
|---------------------------|--|------------------------|
| 1.                        |  | 1. ԲԵՐԼԼԱՄԻՐ, ԵՂՃԱՄԻՐ. |
| 2. ԲԵՐԱՅԻ.                |  | 2. ԲԵՐԱԻԾ, ԵՂՃԱԻԾ.     |
| 3. ԵՂՃԱԾ ԲԵ, or ԲԵՐԱԾ ԲԵ. |  | 3. ԲԵՐԱԻԾԻՐ, ԵՂՃԱԻԾԻՐ. |

## INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.**Plural.*

- |                            |  |                                  |
|----------------------------|--|----------------------------------|
| 1. ԲԵՐԼԼՄ, ԲԵՐԱԼՄ, ԵՂՃԱԼՄ. |  | 1. ԲԵՐԼԼՄԻԾ, ԲԵՐԱՄԱԻԾ, ԵՂՃԱՄԱԻԾ. |
| 2. ԲԵՐԼԼԻ, ԲԵՐԱԼԻ, ԵՂՃԱԼԻ. |  | 2. ԲԵՐԼԼԵ, ԲԵՐԱԻԾԵ, ԵՂՃԱԻԾԵ.     |
| 3. ԲԵՐԻ ԲԵ, ԲԵՐԱԻԾ ԲԵ.     |  | 3. ԲԵՐԼԼԻԾ, ԲԵՐԱԻԾ, ԵՂՃԱԻԾ.      |

*Habitual Present, ԵՂՃԱՊ ՄԵ, ԵՂ, ԲԵ, ԲԼՊ, &c.*

## IMPERFECT.

- |                           |  |                         |
|---------------------------|--|-------------------------|
| 1. ԲԵՐԼԼՊ, ԵՂՃԱԻՊ.        |  | 1. ԲԵՐԼԼՄԻՐ, ԵՂՃԱՄԻՐ.   |
| 2. ԲԵՐԼԵՃԱ, ԵՂՃԵՃԱ.       |  | 2. ԲԵՐԼԵՃ, ԵՂՃԱԻԾ.      |
| 3. ԲԵՐԼԵՃԾ, ԲԵ, ԵՂՃԱԾ ԲԵ. |  | 3. ԲԵՐԼԼԻԾԻՐ, ԵՂՃԱԻԾԻՐ. |

<sup>1</sup> The verb *ԵՂ* eat, though not given down by Grammarians, in the list of irregular verbs, forms, nevertheless, its infinitive,—its perfect, future indicative and conditional, irregularly : as, *ԵՂԵ* or *ԵՂԵԱԾ, to eat ; ԵՂ՝ ԱՅԵ, or ԵՂ՝ ԵՂ, he ate ; ԵՂԲԵԱԾ, I shall eat ; ԵՂԲԵԱՊ I should eat.*

## PERFECT.

<i>Singular.</i>		<i>Plural.</i>
1. շԱՅԱՐ.		1. շԱՅ-ԱՄԱՐ.
2. շԱՅ-ԱՂԻ.		2. շԱՅ-ԱԾԱՐ.
3. շԱՅ ԴԵ.		3. շԱՅ-ԱԾԱՐ.

## FUTURE.

1. ԵՃԱՐ-ԲԱԾ.		1. ԵՃԱՐ-ԲԱՄԱՅԻԾ.
2. „ ԲԱՂԻ.		2. „ ԲԱԾ.
3. „ ԲԱԾ ԴԵ.		3. „ ԲԱԾ.

*Negative Form.*

1. ի՛ ԵՃԱՐ-ԲԱԾ, and con- tractedly ԵՃԻԱԾ.		1. ԵՃԱՐ-ԲԱՄԱՅԻԾ.
2. „ ԲԱՂԻ.		2. „ ԲԱԾ.
3. „ ԲԱԾ ԴԵ.		3. „ ԲԱԾ.

*Conditional.*

<i>Singular.</i>		<i>Plural.</i>
1. ԵՃԱՐ-ԲԱՂԻ.		1. ԵՃԱՐ-ԲԱՄԱՂԻ.
2. „ ԲԱ.		2. „ ԲԱԾ.
3. „ ԲԱԾ ԴԵ.		3. „ ԲԱԾԻՐ.

*Negative Form.*

1. ի՛ ԵՃԱՐ-ԲԱՂԻ, or ԵՃ- ԻԱՂԻ.		1. ի՛ ԵՃԱՐ-ԲԱՄԱՂԻ.
2. „ ԲԱ.		2. „ ԲԱԾ.
3. „ ԲԱԾ ԴԵ.		3. „ ԲԱԾԻՐ.

## OPTATIVE.

1. ՅՕ Ծ-ՇԱՅ-ԱԾ.		1. ՅՕ Ծ-ՇԱՅ-ԱՄԱՅԻԾ.
2. „ ԱՂԻ.		2. „ ԱԾ.
3. „ ԱԾ ԴԵ.		3. „ ԱԾ.

## INFINITIVE.

ԾՕ ԵՃԱՂԻՄ.

## PARTICIPLES.

<i>Present.</i>	<i>Perfect.</i>	<i>Future.</i>
ԱՂՅ ԵՃԱՂԻՄ.	ԳԱՐ Ծ-ԵՃԱՂԻՄ.	ԱՂԻ ԵՂ ԵՃԱՂԻՄ.

## PASSIVE VOICE.

## IMPERATIVE MOOD.

## PRESENT TENSE.

beɪɪɲɛɑɪ, }  
 ɛʊʒɛɑɪ, } ɲɛ, ɛʊ, ɛ, ɾɪɸ, ɾɪʙ, ɪɑɔ, *let me be given, &c.*  
 ɛɑɔɑɪɲɛɑɪ }

## INDICATIVE MOOD.

PRESENT TENSE—ɛʊʒɛɑɪ ɲɛ, &c.—beɪɪɲɛɑɪ ɲɛ, &c.

IMPERFECT—ɛʊʒɛɑɪɔɪ ɲɛ or beɪɪɲɛɪɔɪ ɲɛ.

PERFECT—ɛʊʒɑɔ ɲɛ, &c.

FUTURE—bɛɑɪɲɑɪ, or bɛɑɪɲɛɑɪ ɲɛ, and ɛɑɔɑɪɲɑɪ ɲɛ, &c.

CONDITIONAL—bɛɑɪɲɑɪɔɪ ɲɛ or ɛɑɔɑɪɲɑɪɔɪ ɲɛ.

## OPTATIVE MOOD.

ʒɔ ɔ-ɛʊʒɛɑɪ ɲɛ &c.

## INFINITIVE.

## PRESENT.

ɔɔ beɪɛ ɛɑɔɑɪɲɛ, or ɛʊʒɛɑɪ.

## PAST PARTICIPLE.

ɛɑɔɑɪɲɛ, or ɛʊʒɛɑɪ.

II.—Beɪɪɲɛ,<sup>1</sup> *I take, bear, bring forth.* Hence it means to give birth to in any way. Hence then, it signifies *to yeau; to litter; to &c., &c.*, when applied to the several species of quadrupeds. Hence too, it signifies to “lay,”—when birds are its subject; and to “spawn,” when fish becomes its subject. When ɑɪɲ=on, *over*; comes after it; it signifies “to lay hold of,” “to overtake,” when leɪɾ, it signifies “to take away.”—ɲʊʒ ɾɛ leɪɾ ɛ.

## IMPERATIVE MOOD.

## PRESENT TENSE.

## Singular.

## Plural.

1. —		1. ɲɪɪɾ, or ɲɪɪɔ.
2. beɪɲ.		2. „ ɪɔ.
3. „ ɛɑɔ ɾɪ.		3. „ ɪɔɪɾ.

<sup>1</sup> Latin Fer. Greek φeres; F, Φ, and B, are letters of the same organ.

## INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.*

բելլւ-լմ, լմ, յծ ըյ.

*Plural.*

լմլծ, լծծ, յծ.

## HABITUAL PRESENT.

բելլւեալ մէ, լւ, ըյ.

լլլ, ըլլ, ըլլծ.

## IMPERFECT.

բելլւլլ, լւա, լւծ ըյ.

լլլլ, լլլ, յծլլ.

## PERFECT.

լւլլ-ալ, ալլ, լւլլ ըյ.

աալլ, աալլ, աալլ.

## FUTURE.

բէալլալ, ալլլ, ալլծ ըյ.

աաալլ, աալլծ, աալլ.

## CONDITIONAL.

բէալլալլ, աա, աալլ ըյ.

աաալլլ, աալլծ, աալլլլ.

## OPTATIVE MOOD.

## PRESENT TENSE.

լւ մ-բելլւ-լւալ, լւ, յծ ըյ.

լմլծ, յծ, յծ.

## INFINITIVE MOOD.

## PRESENT—ծո ելլ.

## PARTICIPLES.

PRESENT—ալլ ելլ.

PERFECT—լալ մ-բելլ.

FUTURE—ալլ լլ ելլ.

## PASSIVE VOICE.

## IMPERATIVE.

բելլլւալլ մէ, &amp;c.

## INDICATIVE.

PRESENT—բելլլւալլ մէ, լւ, լ, &amp;c.

IMPERFECT—բելլլլ մէ, լւ, լ, &amp;c.

PERFECT—լւլլալ մէ, &amp;c.

FUTURE—բէալլալլ մէ, &amp;c.

CONDITIONAL—բէալլալլ մէ, &amp;c.

## OPTATIVE MOOD.

լւ մ-բելլլւալլ մէ, &amp;c.

## INFINITIVE MOOD.

PRESENT—ծո ելլ բելլլւ

## PARTICIPLES.

PRESENT—բայրէ.      PERFECT—լար Ե-բայրէ բայրէ.

III.—Շիմ, or շծիմ, բայլիմ, *I see.*

## ACTIVE VOICE.

## IMPERATIVE MOOD.

## PRESENT TENSE.

*Singular.*

1. ———
2. բայլ.
3. բայլեաճ բէ.

*Plural.*

1. բայլիմ, բայլիմի.
2. բայլծ.
3. բայլծիք.

## INDICATIVE MOOD.

## PRESENT TENSE.

շծիմ, -իմ, շծ բէ.      շծիմ, շծիծ, շծիծ.

բայլիմ, is regular.

## HABITUAL PRESENT.

բայլեաճ Ե, &amp;c.

## IMPERFECT.

շծիմ, շծեաճ, շծեաճ բէ. | շծիմիք, շծեճիծ, շծծիք.

Ծ'բայլիմ.

## PERFECT.

- |                |  |                          |
|----------------|--|--------------------------|
| 1. շոհար-ար.   |  | 1. շոհարադար, շոհարադար. |
| 2. շոհար-արիք. |  | 2. շոհարաճար, շոհարաճար. |
| 4. շոհար բէ.   |  | 3. շոհարաճար, շոհարաճար. |

*Negative form*—ի՛ բար, &c.

FUTURE { շծիմ.

բայլեաճ.

CONDITIONAL—Ծ'բայլիմ, բէ, բէ բէ, &c.

Or, շծիմի, բէ, բէ բէ, &c.

## OPTATIVE MOOD.

PRESENT—յո Ե-բայլեաճ.

## INFINITIVE MOOD.

Ծ'բայլիմ.

PARTICIPLES—աչ բայլիմ.



## PASSIVE VOICE.

IMPERATIVE—բայցեալ մե.

## INDICATIVE MOOD.

բայցեալ, or ըյծեալ մե.

IMPERFECT—ծ'բայցի, or ըյծի մե.

PERFECT { *Regular*—օղորտած մե.  
              { *Negative*—բազար մե.

FUTURE—բայցեալ մե, and արեալ մե.

CONDITIONAL—ծ'բայցիմե մե.

## OPTATIVE.

յօ Բ-բայցեալ մե.

## INFINITIVE.

PRESENT—ծօ Բիշ բայցե.

PAST PARTICIPLE—բայցե.

IV.—Շարիւղ, *I hear*—conjugated like Բարիւղ.

## ACTIVE VOICE.

IMPERATIVE—շարիւղ, &amp;c.

## INDICATIVE MOOD.

PRESENT—շարիւղ.

HABITUAL PRESENT—շարեալ մե.

IMPERFECT—շարիւղ.

PERFECT—ժաւար, and not ժարեար.

FUTURE—շարեալ.

CONDITIONAL—շարիւղ.

## OPTATIVE.

յօ Յ-շարեալ.

## INFINITIVE.

PRESENT—ծօ ժօր, and sometimes ժօրիւղ.

PRESENT PARTICIPLE—արի ժօր, and արի ժօրիւղ, &amp;c.

## PASSIVE VOICE.

## IMPERATIVE.

clujhcear me, tu, é, &c.

## INDICATIVE.

PRESENT—clujhcear mē, tu, é, &c.

IMPERFECT—clujhcej mē, tu, é, &c.

PERFECT—clujhead mē, &c.

FUTURE—clujhcear mē, &c.

CONDITIONAL—clujhcejde me, &c.

## OPTATIVE.

չօ չ-clujhcear me, &c.

## INFINITIVE.

do bej clujhce.

## PARTICIPLES.

clujhce.

V.—Ծեօսիմ, Յիմ, *I do, act, or make*; Latin—facio, ago.

## ACTIVE VOICE.

## IMPERATIVE.

<i>Singular.</i>	<i>Plural.</i>
1. —	1. Ծեօսիմ, or Ծեօսիմսիք, or Ծեօսիմսիք.
2. Ծեօս.	2. Ծեօսի՛ք.
3. Ծեօսած լի՛.	3. Ծեօսի՛ծիք.

## INDICATIVE.

## PRESENT.

1. Ծեօսիմ.	Յի՛ծիմ.	1. Ծեօսիմսիք.	Յի՛միք.
2. Ծեօսիմ.	Յի՛ծիմսիք.	2. Ծեօսի՛ք.	Յի՛ճիք.
3. Ծեօսի՛ծ լի.	Յի՛ծ լի.	3. Ծեօսի՛ք.	Յի՛ք.

HABITUAL PRESENT—Ծեօսիմ mē, &c.

## IMPERFECT.

1. Յի՛ծիմ.	1. Յի՛ծիմիք.
2. Յի՛ծեալ.	2. Յի՛ճիք.
3. Յի՛ծեա՛ծ լի.	3. Յի՛ծիք.

PERFECT.	
<i>Singular.</i>	<i>Plural.</i>
1. րլէն-եար.	1. րլէնեա-դար.
2. րլէն-իր.	2. րլէնեա-ծար.
3. րլէն թէ.	3. րլէնեա-ծար.
<i>Negatively</i> —ոչ ծարդար.	
FUTURE.	
1. ծեաղ-բած.	1. ծեաղ-բաղար.
2. ծեաղ-բայր.	2. ծեաղ-բայծ.
3. ծեաղ-բայծ թէ.	3. ծեաղ-բայծ.
CONDITIONAL.	
1. ծեաղ-բայն.	1. ծեաղ-բաղար.
2. ծեաղ-բա.	2. ծեաղ-բայծ.
3. ծեաղ-բած թէ.	3. ծեաղ-բայծիր.

## OPTATIVE.

Հօ ո-ծեաղած,

## INFINITIVE.

Ծօ ծեաղած.

## PARTICIPLES.

PRESENT—ալ ծեաղած.

PERFECT—լար ո-ծեաղած.

## PASSIVE VOICE.

## IMPERATIVE.

PRESENT—ծեաղար մէ.

## INDICATIVE.

PRESENT—ծեաղար մե, or չործեալ մե.

IMPERFECT—ծեաղեալ մէ, or չորի մէ, &c.

PERFECT—րլէնեած մէ, negative and  
subjunctive form } ծարդար մե.

FUTURE—ծեաղար մէ.

CONDITIONAL—ծեաղբայծե մէ.

## OPTATIVE.

Հօ ո-ծեաղար մէ.

## INFINITIVE.

Ծօ ելի՛ծ ծեաղա.

## PARTICIPLES.

PAST—ծեաղա.

PERFECT—լար ո-բելի՛ծ

VI.—Փելլիմ, *I say.*

## ACTIVE VOICE.

*Singular.*

1. —
2. Ես ասիմ.
3. Ես ասած լի.

*Plural.*

1. Ես ասեմ, Ես ասալիք,  
Ես ասալիք.
2. Ես ասի՞մ.
3. Ես ասիք, Ես ասի՞ք.

## INDICATIVE MOOD.

## PRESENT.

- |                                       |              |
|---------------------------------------|--------------|
| 1. Փելլիմ, or (Ես ասիմ). <sup>1</sup> | 1. Փելլիմիք. |
| 2. Փելլիք.                            | 2. Փելլիքիք. |
| 3. Փելլիք լի.                         | 3. Փելլիք.   |

*Relative form—Ես ասիմ, who says.*

## IMPERFECT.

- |                 |              |
|-----------------|--------------|
| 1. Փելլիք-իք.   | 1. Փելլիքիք. |
| 2. Փելլիք-եզ.   | 2. Փելլիքիք. |
| 3. Փելլիքած լի. | 3. Փելլիքիք. |

## PERFECT.

- |                |               |
|----------------|---------------|
| 1. Ես ասիմ.    | 1. Ես ասիմիք. |
| 2. Ես ասիք.    | 2. Ես ասիքիք. |
| 3. Ես ասիք լի. | 3. Ես ասիքիք. |

## FUTURE.

- |                |               |
|----------------|---------------|
| 1. Ես ասիմ.    | 1. Ես ասիմիք. |
| 2. Ես ասիք.    | 2. Ես ասիքիք. |
| 3. Ես ասիք լի. | 3. Ես ասիքիք. |

## CONDITIONAL.

- |                |               |
|----------------|---------------|
| 1. Ես ասիմ.    | 1. Ես ասիմիք. |
| 2. Ես ասիք.    | 2. Ես ասիքիք. |
| 3. Ես ասիք լի. | 3. Ես ասիքիք. |

## OPTATIVE MOOD.

Յո Ես ասիմ, &amp;c.

## INFINITIVE MOOD.

PRESENT—Ես ասիմ.

<sup>1</sup> Ես ասիմ can be conjugated like a regular verb.

## PARTICIPLES.

Այժ րած.

PERFECT—լալ րած.

PASSIVE VOICE.

IMPERATIVE MOOD.

Ածարժար, մէ, էս, է, &amp;c.

INDICATIVE MOOD.

PRESENT—Ածարժար, որ ծարժար, մէ, էս, է, &amp;c.

IMPERFECT—ծարժի մէ, էս, է, &amp;c.

PERFECT—ծածարժ մէ, էս, է, &amp;c.

FUTURE—ծարժար, մէ, էս, է, &amp;c.

CONDITIONAL—ծարժարժե, մէ, էս, է, &amp;c.

OPTATIVE MOOD.

Յօ ո-Ածարժար, մէ, էս, է, &amp;c.

INFINITIVE MOOD.

Ծօ ծարժ րարժե, որ Ածարժ, &amp;c.

PARTICIPLES.

րարժե որ Ածարժ.

## VII.—Բաճար, I find.

ACTIVE VOICE.

IMPERATIVE MOOD.

<i>Singular.</i>	<i>Plural.</i>
1. —	1. Բաճարու, Բաճարած.
2. Բաճ.	2. Բաճար.
3. Բաճած րե.	3. Բաճարի.

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Plural.</i>
1. Բաճար.	1. Բաճարած.
2. Բաճար.	2. Բաճար.
3. Բաճարի րե.	3. Բաճար.
Or,	
1. Յարժար.	1. Յարժար.
2. Յարժար.	2. Յարժար.
3. Յարժար րե.	3. Յարժար.

IMPERFECT	
<i>Singular.</i>	<i>Plural.</i>
1. Ծ'բօյն-այն.	1. Ծ'բօյն-այն.
2. Ծ'բօյն-եա.	2. Ծ'բօյն-եայն.
3. Ծ'բօյն-ած թե.	3. Ծ'բօյն-ածիլ.
And,	
1. չեյն-ին.	1. չեյն-այն.
2. չեյն-եա.	2. չեյն-եյ.
3. չեյն-ած թե.	3. չեյն-ածիլ.
PERFECT.	
1. քար-ար.	1. քար-արար.
2. քար-այր.	2. քար-ածար.
3. քարիլ թե.	3. քար-ածար.

- FUTURE. { չեաբօծ, &c.  
negative form, *ոյ չեաբօծ, or ոյ Ե-բայնչեած.*
- CONDIT. { չեաբ-բայն.  
negative form, *ոյ չեաբ-բայն, or ոյ Ե-բայնչիլ : also*  
*Ծ'ա Ե-բօյն, if I should have got.*

## OPTATIVE.

յօ Ե-բօյն.

## INFINITIVE.

PRESENT—Ծ'բօյնիլ.

## PARTICIPLES.

PRESENT—այն բօյնիլ ; PERFECT—ար Ե-բօյնիլ.

## PASSIVE VOICE.

## IMPERATIVE.

բօյնիլ մե, &amp;c.

## INDICATIVE.

PRESENT—բօյնիլ մե, &amp;c.

## IMPERFECT.

չեյնիլ մե, &amp;c.

PERFECT—քարած, or քարիլ մե, &amp;c.

FUTURE—չեաբօծիլ մե, &amp;c.

CONDITIONAL—*ջեաճբալծե, or ծ'ա Ե-բալճէլծե մե.*

OPTATIVE MOOD.

*Յօ Ե-բաճէար մե, &c., and Յօ Ե-բալճէար մե, &c.*

Infinitive and participles wanting.

VIII.—*Քլճլմ, I reach.*

IMPERATIVE.

<i>Singular.</i>		<i>Plural.</i>
1. —		1. <i>քլճմիր.</i>
2. <i>քլճ.</i>		2. <i>քլճիծ.</i>
3. <i>քլճեաճ րե.</i>		3. <i>քլճիծիր.</i>

INDICATIVE.

PRESENT.

1. <i>քլճլմ.</i>		1. <i>քլճմիծ.</i>
2. <i>քլճլմ.</i>		2. <i>քլճէլ.</i>
3. <i>քլճ րե.</i>		3. <i>քլճիծ.</i>

IMPERFECT.

1. <i>քլճլմ̄.</i>		1. <i>քլճմիր.</i>
2. <i>քլճէա.</i>		2. <i>քլճէլծ.</i>
3. <i>քլճեաճ րե.</i>		3. <i>քլճիծիր.</i>

PERFECT.

1. <i>քանճ-ար, or քլաճտ-ար,</i>		1. <i>քանճ-ամար.</i>
2. <i>քանճ-ար.</i>		2. <i>քանճ-աճար.</i>
3. <i>քանալճ, or քլաճտ րե.</i>		3. <i>քանճ-աճար.</i>

FUTURE.

1. <i>քլճ-բեաճ.</i>		1. <i>քլճ-բլմիծ.</i>
2. <i>քլճ-բլմ.</i>		2. <i>քլճ-բլծ.</i>
3. <i>քլճ-բլծ րե.</i>		3. <i>քլճ-բլծ.</i>

CONDITIONAL.

1. <i>քլճ-բլմ̄.</i>		1. <i>քլճ-բլմիր.</i>
2. <i>քլճ-բեա.</i>		2. <i>քլճ-բլծ.</i>
3. <i>քլճ-բեաճ րե.</i>		3. <i>քլճ-բլծիր.</i>

## INFINITIVE.

Ծօ յիւնտալի, &c.

IX.—Ենթին, *I go.*

## IMPERATIVE.

*Singular.*

1. —
2. Ենթ.
3. Ենթ-եաձ, րէ.

*Plural.*

1. Ենթ-միլ.
2. Ենթ-իծ.
3. Ենթ-ծիլ.

## INDICATIVE.

## PRESENT.

- |            |             |
|------------|-------------|
| 1. Ենթ-իմ. | 1. Ենթ-միծ. |
| 2. Ենթ-իլ. | 2. Ենթ-էիծ. |
| 3. Ենթ րէ. | 3. Ենթ-իծ.  |

## IMPERFECT.

- |                |            |
|----------------|------------|
| 1. Ենթ-իմ.     | 1. Ենթմիլ. |
| 2. Ենթ-եաձ.    | 2. Ենթէիլ. |
| 3. Ենթ-եաձ րէ. | 3. Ենթծիլ. |

## PERFECT.

- |              |               |
|--------------|---------------|
| 1. Եւած-ալ.  | 1. Եւած-աղալ. |
| 2. Եւած-ալլ. | 2. Եւած-աճալ. |
| 3. Եւալծ րէ. | 3. Եւած-աճալ. |

*Negative Form.*

- |                   |                    |
|-------------------|--------------------|
| 1. ի՞նչ ծեւծ-ալ.  | 1. ի՞նչ ծեւծ-աղալ. |
| 2. „ ծեւծ-ալլ.    | 2. „ ծեւծ-աճալ.    |
| 3. „ ծեւծ-ալծ րէ. | 3. „ ծեւծ-աճալ.    |
- or ի՞նչ Եւալծ իմ.<sup>1</sup>

## FUTURE—իւնտալ.

CONDITIONAL—իւնտալի, րա, րած, րէ, &c.

## OPTATIVE.

Յօ Ենթիւն, &c.

## INFINITIVE.

Ծօ ծլ, *to go.*

<sup>1</sup> This is vulgarly pronounced, as if written, Եւալծ իմ.



X.—Ելլիմ, *I come.*

## IMPERATIVE MOOD.

<i>Singular.</i>		<i>Plural.</i>
1. —		1. Ելլիմիր.
2. Ել, or Եալ.		2. Ելլի՛ծ.
3. Ելլեա՛ծ բ՛ե.		3. Ելլի՛ծիր.

## INDICATIVE MOOD.

## PRESENT.

1. Ելլիմ.		1. Ելլիմի՛ծ.
2. Ելլիր.		2. Ելլի՛ծ.
3. Ելլ բ՛ե.		3. Ելլի՛ծ.

## IMPERFECT.

1. Ելլի՛ն.		1. Ելլիմիր.
2. Ելլեա՛ն.		2. Ելլի՛ծ.
3. Ելլեա՛ծ բ՛ե.		3. Ելլի՛ծիր.

## PERFECT.

1. Եալիլ-Եալ.		1. Եալիլ-Եալար.
2. Եալիլ-իր.		2. Եալիլ-Եա՛ն.
3. Եալիլ բ՛ե.		3. Եալիլ-Եա՛ն.

## FUTURE.

1. Ելլեա՛ծ.		1. Ելլեալի՛ծ.
2. Ելլեալիլ.		2. Ելլեալի՛ծ.
3. Ելլեալի՛ծ բ՛ե.		3. Ելլեալի՛ծ.

## CONDITIONAL.

1. Ելլեալի՛ն.		1. Ելլեալիլի՛ն.
2. Ելլեա՛ն.		2. Ելլեալի՛ծ.
3. Ելլեա՛ծ բ՛ե.		3. Ելլեալի՛ծիր.

## INFINITIVE MOOD.

Ել Եա՛նք or Եա՛նք.

## PARTICIPLES.

Ելլ Եա՛նք..

The preposition *le*, *with*; coming after the verb Ելլիմ, in the third person singular of any of the tenses, expresses power, or ability in executing: Ex. Ելլիլ իմ, *I can*; Ելլ ի Տեալար, *James can*; Եալիլ ի Ելլիլ, *Bridget could have (done it)*.



## CHAPTER IX.

ADVERBS; PREPOSITIONS; CONJUNCTIONS; INTERJECTIONS.

## Section I.

ADVERBS, —ADVERBIAL PARTICLES IN COMPOSITION, —SIMPLE ADVERBS.

An adverb is a word joined to a verb to express some quality respecting it. It also qualifies adjectives and other adverbs: as, *τα μέ* *σο* *μαίε*, *I am well*; *τα μέ* *σο* *αη-μαίε*, *I am exceedingly well*.

All adjectives become adverbs by having the particle *σο*, going before them; as, *μαίε*, *good*; *σο* *μαίε*, *well*; *κύρια-μαέ*, *careful*; *σο* *κύριαμαέ*, *carefully*. Hence the great body of adverbs become known, at once, on knowing the adjectives.

There are, besides, in Irish, certain adverbial particles which unite with nouns, adjectives, verbs and other adverbs. They are sometimes incorporated with the word with which they coalesce, and sometimes not, but merely connected by a hyphen. They are, in this respect, of the same use in Irish, as the prepositions or the particles *α*, *δυσ*, *ω*, &c. are in Greek. By them, and with them, are formed hundreds of new words which thus enrich the language, and supply the speaker with forms of expression to suit every shade of thought. Hence by learning them and their meaning well, the student will, after a little study, have advanced a great way in acquiring a great knowledge of Irish.

*Particles that give a negative meaning to the words with which they are compounded*

*αη*=*un* (English), or *α* (Greek), Ex. *εμαέ*, *timely*; *αη-εμαέ*, *untimely*.

*αμη*=*dis*, or *mis*: Ex. *μερδ* *ready* or *quiet*; *αμημερδ*, *disquieted*; *λεαρ*, *αμηλεαρ*, *misfortune*.

*δι* and *διε*, from *διε*, *want*: Ex. *διδνειδεαμ*, *unbelief*.

*δο*=*δυσ*, (Greek), expresses difficulty: as, *δο-δέαητα*, *hard to be done*.

*e* or *εαδ*=*e* or *ex* (Latin): as, *εμωμ*, *heavy*; *εαδ-εμωμ*, *light*; *e-δεμημω*, *uncertain*.

*εαδ*, signifies *death*: hence privation, Ex. *εαδμη*, *justice*; *εαδ-εαδμη*, *injustice*.

*εαρ*, from *εαρηα*, *want*: Ex. *ονδμη*, *honor*; *εαρονδμη*, *dishonour*, *drudgery*.

in (Lat.) ; un (Eng.) : Ex. ʒlan, *clean* ; inʒ-ʒlan, *unclean*.

mi (Eng.) or dis (Lat.) : Ex. mear, *esteem* ; mi-mear, *disesteem*.

un = un : Ex. ʒlan, *clean* ; meam-ʒlan, *impure, unclean*.

*These particles heighten the meaning of the words with which they are joined.*

per, (Lat.) ; παν, (Gr.) ; as, dear, *beautiful* ; aη-dear, *perbelle*, παν καλως.

ear, from aηr, *in* ; or from ear = *head*. Hence it increases the meaning : Ex. ʒabaη, *captive* ; ear-ʒabaη, *captivity*.

for and for, an intensive particle ; as leaη, *wide* ; for-leaη, *extensive*.

rom and rom, from umē, *round* : Ex. lan, *full* ; romlan, *entire*.

ro = very : as ro-maηt, *very good*.

ra = exceeding (Eng.) ; super (Lat.) ; sehr (Ger.) : Ex. ra-maηt, *exceedingly good*.

ur, *fresh, great, generous* : hence it increases the meaning of the word to which it is joined : Ex. ur-ηηocē, *a noble race* ; ur-ʒmaηa, *very ugly*.

*These give the idea of number or power.*

ol and l = πολυ (Greek), *much, many* : η-ēaηpaē, *Jack of all Trades*. πολυτηρικας.

oll = ολως (Gr.) *great* : Ex. maēar, *goodness* ; ollmaēar, *great riches* ; ollʒlor, *bombast*.

uηe = all, (a pronoun) : as, uηe-cūmaētaē, *Almighty*.

*These—that of fitness.*

η, or } betokens *fitness* : Ex. ηbēaηta, *fit to be done* ; ηon a }  
ηon, } bēaηta, *fit to do it* ; ηon-οηbηe, *fit for work*.

and ro = *able* (Eng.) ; habilis (Lat.), expresses facility, easiness in any way : Ex. ro-bēaηta, *feasible* ; ro-bēaηtaē, *well-bred*.

*These—that of reaction.*

aηr or eηr = rursus (Lat.) : Ex. eηrηʒ, *rising* ; aηr-eηrηʒ, *resurrection*.

aē = re (Lat.) : bēaηaē, *doing* ; aēbēaηaē, *redoing*.

ηηt = *reaction* ; as, ηηt-buaηaē, *repercussion*.

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<sup>1</sup> oll, is but a contraction of the word aēball, *great, or wonderful, or mighty*. Hence it is a mere corruption in the language.

We find the word *an*, written *an*; *nean*, *nein*; *ion*, *in*; *un*, *uin*; *iol*, *il*, &c., when the vowel immediately following, is slender: so *an* is written *am*; *oi*, *oio*; *ni*, *nio*, &c., when a broad vowel follows. Indeed this changing the spelling of particles, should be avoided.

Besides the foregoing particles, we have *con*—English *co*. or the Latin *con*; *deaz*, *good*; and *ono*, *bad*; which have been noticed under the head of adjectives: *fo*, signifying *low*, from the preposition *faoi*, *under*; and *bi*, which implies duration=*ever* (in English) also enter into the composition of words.

There are adverbs of time, place, circumstance, &c. Adverbs are either simple or compound: almost all the adverbs of time and place are made up of prepositions and nouns. They are short adverbial phrases. The simple adverbs are very few; they are as follow:—

*amac*, and } *out*, *amac* has an active  
*amui*. } signification; *amui* a  
passive, Ex. *ceizim*  
*amac*, *I go out*; *ta*  
*me amui*, *I am out*;  
*bi rim amui*, *we*  
*were out*.

*amai*, *only*.  
*amlaio*, *thus*.  
*anai*, *seldom*.  
*anoi*, *over*.

*biac*, *ever*.  
*ceanna*, *already*.  
*ciaoi*, *how*, although compounded  
of *cia*, *what*, and *oi*  
*manner*, is now used  
as a simple word.  
*coisce*, *ever*.

*ceim*, *indeed*.  
*eadon*, *to wit*.  
*fearta*, *henceforth*.  
*foil*, *yet*.  
*for*, *yet*.  
*iomuio*, *moreover*.  
*iam*, *hereafter*.  
*mai*, *as*.  
*niic*, *often*.  
*no*, *early*.  
*na*, *not*; *as*, *na*  
*dean*, *do not*,—  
in the imperative.  
*ni*, *not*, in the ind.  
*ua*, *when*.  
*rioi*, *always*, *con-*  
*stant*.  
*rioi*, *downwards*.  
*roii*, *eastwards*.  
*ruar*, *upwards*.  
*call*, *yonder*.

## Section II.

### COMPOUND ADVERBS.

The following is a list of the *compound* adverbs which are most in use. Most of them are nothing more, as we see, than nouns in the Dative or Ablative cases, as:—

a b-ƒad, *far, afar, longtime.*  
 a b-ƒozur, *near.*  
 a b-ƒar, *on this side.*  
 a b-toƒac, *at first.*  
 a b-tuajb, *northward.*  
 ajb ƒo, or aḡ ƒo, *here.*  
 ajb ƒu, *there, or aḡ ƒu.*  
 aḡ ƒub, *yonder, there.*  
 ajr aḡ aḡbaḡ ƒu, *therefore.*  
 ajr ajr, *back.*  
 ajr bje, *at all.*  
 ajr ejib, *hardly.*  
 ajr b-cul, *backwards.*  
 ajr lej, *a part.*  
 ajr mib, *in a manner.*  
 ajr uajrb, *sometimes.*  
 amajac, *to-morrow.*  
 a ḡ-all, *on this side, over.*  
 a ḡ-allib, *formerly.*  
 a ḡ-dear, *southward.*  
 a ḡe, *yesterday.*  
 aḡ ejuƒeac, *together.*  
 aḡ ƒad, or co ƒad, *as long as, whilst.*  
 aḡ ƒar, *near.*  
 a ḡ-jaḡ, *westward.*  
 a ḡ-joḡ, *upward, from below.*  
 ajuj, *to-day.*  
 a ḡoc, *to-night.*  
 a ḡ-oḡ, or a ḡej, *from the east.*  
 aḡoḡ 'r a ḡall, *to and fro.*  
 aḡ t-am, *when, aḡ tma, when;*  
     aḡ am, *timely, aḡ aḡ-*  
     tma, *untimely.*  
 a ḡ-uar, *from above.*  
 uajr amajb, or aḡ uajr  
     amajb, *once.*  
 amaj, *individually.*  
 a maaj, *last night.*  
 a maam, *ever.*  
 a maḡ, *again.*

a ƒeac, *in, i.e. ƒur aḡ ƒeac,*  
     *towards the house.*  
 a ƒej, *within, i.e. aḡ-aj ƒej,*  
     *in the house.*  
 beaj ḡac } *almost, beaj*  
 uḡ mib ḡac } *uaj, for the*  
                   *past tense.*  
 ca ḡ-uaj, and ca ḡ-am? *when.*  
 ca ḡ-ar? *whence?*  
 caḡ for cja aj? *where? we*  
     say also, cja aḡ aj? *where?*  
 cjaḡ o ƒoj, *a long time ago.*  
 de bje, *because.*  
 de ƒuac, *always, usually.*  
 de lo, *by day.*  
 o' oḡe, *by night.*  
 ƒa cul, *backwards.*  
 ƒa beaj, *at length, finally.*  
 ƒa do, *twice.*  
 ƒa lej, *apart.*  
 ƒa ƒeac, *by turns, apart.*  
 ƒa ej, *thrice.*  
 ƒa amaj, *without doubt.*  
 ƒo ƒolluḡ, *openly.*  
 ƒo ḡ-jomlan, *entirely.*  
 ƒo lej, *entirely, altogether.*  
 ƒo leob, *a great deal, abun-*  
     *dantly.*  
 ƒo moḡ-moḡ, *especially.*  
 joḡuḡ ƒo, *in order that.*  
 maḡ aḡ b-cadma, *likewise.*  
 maḡ aḡ, *together; as, maḡ*  
     aḡ le, *together with.*  
 uo ƒo, *until, uo ƒu, (before*  
     *past tense).*  
 oḡ aḡ, *publicly, openly.*  
 oḡ cjoḡ, *above.*  
 oḡ jƒeal, *privately.*  
 o ƒoj, *since, o ƒoj a lej,*  
     *ever since.*

ταοβ α ρεῖς, *inside.*  
 ταοβ α μους, *outside.*

τῷ, or τῷλεαδ εἰ, *be-*  
*sides, moreover.*  
 ὡς, *therefore.*

### Section III.

PREPOSITIONS: THE PREPOSITIONS THAT GOVERN THE DATIVE,  
 ABLATIVE, AND THOSE THAT GOVERN THE GENITIVE.

A Preposition is a part of speech placed before words to show their relation. Prepositions are of two kinds:—simple and compound.

In giving a list of the simple and compound prepositions, I show—even though it be at the expense of order—the cases which each class of Prepositions governs. This plan renders their study more easy and saves time, as in treating of them in the third part of Grammar—syntax—it will be only necessary to refer to this section.

*The following simple Prepositions govern the Dative or Ablative Case.*

α, or αῖ, *in.*  
 ἀπὸ, *at.*  
 ἀπὸ, *on.*  
 ἀπὸ, *out of.*  
 εἰς, *to, towards.*  
 ἐκ, *of.*  
 ἐκ, *by, (in swearing).*  
 ἐκ, *to.*  
 ὑπὸ, *under, for, concerning.*  
 ὑπὸ, *under.*  
 ὑπὸ, *without.*  
 πρὸ } *to, towards.*  
 πρὸ }  
 ἐν, *le, with.*  
 ἔμπροσθεν, or ἔμπροσθεν, *before.*  
 ἀπὸ, or ἀπὸ, *from.*  
 ὅθεν, *above.*  
 ἐν and ἐν used for ἐν & ἐν.  
 ἐν, and ἐν, *over.*  
 ἐν, *over, without, as, δὲ*  
 ἐν, *do without it.*

τῷ, or τῷλεα, *through, by*  
*means of.*  
 τῷ, *through.*  
 ὡς, *about.*  
 ἔν, and ἔν are often met with. Now this form is nothing more than the union of the preposition, α, or αῖ, *in*, with the article αῖ, *the*; Ex. αῖ, αῖ, *in the*, for the sake of Euphony τ is placed between the η, and α, like donne-s-en, in French, in which s is placed between the two vowels for the sake of sound—and then we have αῖ ἔν, which becomes, contractedly, ἔν, and ἔν.

*The following govern the genitive case.*

<p> <i>ա֊, to, towards.</i>  <i>cum, to, towards.</i>  <i>ծէլր, after.</i>  <i>լա֊, after.</i> </p>	<p> <i>յօղրսլծե, unto.</i>  <i>մեարձ, among.</i>  <i>մէլր, according to.</i>  <i>շլմծլօլլ, about.</i> </p>
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*ելծլր, between, governs the accusative.*

The compound or improper prepositions are :—

<p> <i>ա Բ-բլածսլլր, in the presence of.</i>  <i>ա Բ-բօժալր, pres de (Fr.); along with, about.</i>  <i>ա Բ-տօծ, concerning.</i>  <i>ա Յ-գօլր, proche de (Fr.); hard by.</i>  <i>ա Յ-գօլի, for; to go for.</i>  <i>ա֊ աձալծ, against.</i>  <i>ա֊ ալլուլր, to meet, for the purpose of meeting.</i>  <i>ա Լաժալր, in the presence of.</i>  <i>ա Լալր=a main (Fr.), in possession of.</i>  <i>ալր ալր, back,</i>  <i>ալր բեած, throughout, during.</i>  <i>ալր բսծ, among.</i>  <i>ալր բօղ=pour l'amour de (Fr.) for; for the sake of.</i>  <i>ա֊ ծլալձ, after.</i>  <i>Բ'յօղրալծ, about: as, Բ'լմէլձ բէ Բ'յօղրալծ ա Յօծլծէլծ, he went about his business.</i>  <i>Բօ շլմ, unto, for the purpose of.</i>  <i>բա շլալրմ, towards; as, բա</i> </p>	<p> <i>շլալրմ Բօ բլալի, your health, sir; or, literally—towards your health.</i>  <i>Յօ Բ-ւլ, } until. [along.</i>  <i>Յօ յալլՅօ, } le Բ-ալր=le long de (Fr.);</i>  <i>le Բ-աձալծ, for the use of.</i>  <i>օր շլմալր, in the presence of =vis à vis (Fr.).</i>  <i>օր շլի, opposite, in front of.</i>  <i>ա Բօ շլի, in thy presence, opposite thee.</i>  <i>Իա շլի, towards his presence: Ex. Բ'լմէլձ բէ Իա շլի, he went for him.</i>  <i>ա Յ-ւլ, to: as, Բ'լլլ բէ ա Յ-ւլ ա օձալալձ, he returned to his young man.</i>  <i>օր շլի, over, above.</i>  <i>ւլի means front, for շլի=ւալ, head: Hence, օր շլի, means in front of, and օր շլի, over, or above, at the head of.</i>  <i>ւալլուլր, after, compounded of շա, ալր, and շլր, after.</i> </p>
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All compound prepositions govern the genitive case. They are nothing more than substantives in the prepositional case, and hence, necessarily govern the noun that follows them in the genitive.

*Բօ=to*, is in some printed books improperly written for *Բօ=of*.



Of the simple prepositions, only  $\Delta\text{I}\zeta$ ,  $\zeta\alpha$ ,  $\text{le}$ ,  $\alpha\text{r}$ , ( $\zeta\alpha\eta$ , sometimes), cause *no* aspiration in the initial of those nouns which they precede. The rest do ; except  $\Delta$ ,  $\Delta\eta$ ,  $\text{I}\alpha\text{r}$  and  $\text{r}\text{I}\Delta$ , *before* ; which eclipse.  $\zeta\alpha$ , *to* ;  $\text{le}$  and  $\text{re}$ , *with* ;  $\epsilon\text{r}\epsilon$ , *through*, take  $\eta$ —for the sake of euphony—when going before a vowel ; Ex.  $\zeta\alpha$   $\eta$ - $\alpha\eta\alpha\text{r}$ , *seldom* ;  $\text{le}$   $\eta$ - $\delta\text{r}$ , *with gold* : before the possessive pronoun  $\Delta$ , *his*, *her*, or *their*,  $\Delta\text{r}$ , *our*, they take  $\eta$  after them for the same reason ; as, “ ‘S  $\text{le}$   $\eta$ ' $\Delta\text{I}\text{r}$  ” ..... *And by his side* :  $\text{le}$   $\eta$ - $\Delta$   $\eta$ - $\Delta\text{I}\text{r}$ , *by her side*.—*Irish Homer, Book I.*

#### Section IV.

THE VARIOUS SIGNIFICATIONS OF  $\Delta$ ,  $\Delta\text{r}$ , and  $\Delta\text{I}\text{r}$ .

$\Delta$ , by contraction for $\Delta\eta$ = <i>the</i> , of <i>the</i> .	$\Delta$ =sign of vocative case.
$\Delta$ , by contraction for $\Delta\eta$ = <i>in</i> .	$\Delta$ = $\Delta\text{I}\zeta$ , before the present participles.
$\Delta$ = $\Delta\eta$ $\Delta$ , <i>where</i> .	$\Delta\text{r}$ = <i>our</i> .
$\Delta$ = <i>kill</i> .	$\Delta\text{r}$ , interrogative part. for past tense.
$\Delta$ = <i>his</i> .	$\Delta\text{r}$ , by contraction for $\Delta$ , <i>who</i> ; and $\text{r}\alpha$ .
$\Delta$ = <i>her</i> .	$\Delta\text{r}$ = <i>plague</i> .
$\Delta$ = <i>their</i> .	$\Delta\text{r}$ = <i>plough</i> .
$\Delta$ = <i>who, which, what, all that</i> .	$\Delta\text{r}$ for $\Delta\text{I}\text{r}$ .
$\Delta$ = $\Delta\eta$ $\Delta$ , <i>in which=when</i> .	$\Delta\text{I}\text{r}$ = <i>upon</i> .
$\Delta$ =sign of the Infinitive mood.	$\Delta\text{I}\text{r}$ = $\delta\epsilon\text{I}\text{r}$ , <i>says</i> .
$\Delta$ =an affirmative particle.	
$\Delta$ = $\Delta\eta$ , interrogative particle, for present tense.	

#### Section V.

CONJUNCTIONS AND INTERJECTIONS.

A conjunction is that part of speech which connects words, phrases, and sentences together :—

$\alpha\epsilon\text{r}$ , <i>but</i> .	$\Delta\text{r}$ , <i>whether</i> ? compounded of $\Delta\eta$ , and $\text{r}\alpha$ , sign of the past tense. Hence it is prefixed to questions in reference to past time : Ex. $\Delta\text{r}$ $\epsilon\alpha\text{r}\eta\text{c}$ $\text{r}\epsilon$ , <i>has he come</i> ?
$\Delta\zeta\text{ur}$ , contractedly $\Delta'\text{r}$ , $\text{'r}$ , and the symbolic form $\text{r}$ , <i>and</i> , <i>as</i> .	$\text{b}\text{j}\alpha\delta$ , <i>although, let it be</i> .
$\Delta\eta$ , <i>whether</i> ?=anne (Latin). It is used in asking ques- tions in the present and fu- ture tenses.	$\delta\alpha$ , <i>if</i> .

for, yet.

ῥῖδ and ῥῖδεαδ, *although*.

ῥο, that=que (French), sign  
also of the Optative mood.

ῥυρ, that=ῥο and ρο, sign of  
the perfect tense.

μαρ, as.

μυα, if not, except.

μυρ, if not, except.

μαρι βυδ ῥο, were it not that.

μαρι ρο, thus, as this.

μαρι ρῖν, so, in that way.

μαρι αν ῥ-εαδῖα, in like  
manner, also.

'ηα and ῖοηα, than.

ηδ, or.

δ, since.

δ ταρλα, whereas.

δῖρ, for, γαρ. (Greek); car,  
(French).

ρεαδ, yes; derived from

'ρ ε, it is.

ρῖλ, before that.

αν, whether; ῥυρ, that; μα, if; μαρ, as; 'ηα, than;  
δ, since; ρῖλ, before that, cause aspiration: αν, whether; δα,  
if; ῥο, that; μυα, unless, eclipse and prefix η to vowels.

#### INTERJECTIONS.

In Irish we find many Interjections. The following are  
most in use:—

Α, Oh!

abu! a war-cry.

ατὰς, hey-day.

α bobδ, O strange! murder!

=papae (Lat.)=βαβαι! (Gr.)

εῖρη! hush! list!

φαραορ! alas!

φαραορ ῥευρ! O sad sorrow!

φευς! =Ecce (Latin), lo! or  
behold!

φυλ-le-luδ! hallo! bloody  
wars!

μονυαρ! alas!

οδ! υδ! Oh!

οδδῖν! alas!

οδδῖν ὀ! my sad sorrow!

There are many other expressions of pity, sorrow, grief,  
shame, encouragement, joy, exultation, &c., most of which are  
not, properly speaking, Interjections, but nouns, accompanied  
by some pronoun, or verb, or perhaps both:—Ex. ῖρ τιναδῥ!  
woe! (literally=it is pity); μο ηαῖνε τυ! fy! =my shame  
(art) thou; μο ερεαδ! alas! =my ruin; μο βῖδῖν, my sor-  
row!

## PART III.

### SYNTAX.

THIS part of Grammar treats, as the word denotes, of *arranging* together in proper order, according to certain rules, the words of a language, so as to express our ideas in the clearest and most perfect manner.

These rules are founded, in part, on the peculiar nature of the language about which they treat ; in part, on the concord of the words, and in part, on their government or influence on each other.

As all the words in the language come, by grammatical classification, under the nine different parts of speech, we shall treat of each of these parts separately.

### CHAPTER I.

#### THE ARTICLE AND SUBSTANTIVE.

##### Section 1.

#### THE ARTICLE.

1. The article<sup>1</sup> is always, in Irish, placed before the noun, whenever any of the demonstrative pronouns is used : Ex. *an bórd ro, this table ; an leabhar ro, this book.*

2. It is used before proper names of men,—as in Greek—for the sake of marking distinction ; as, *an t-Oiríne, Ossian ; an t-Acuil, ὁ Ἀχιλλεύς, Achilles* : or before a title ; as, *Dia an uile-éiríacéac, God (the) Almighty* : before Gentile names ; as, *an Saḡḡanać, the Englishman, the Saxon ; an Sall, the Stranger ; an Laḡḡanać, the Leinster man* : before virtues and

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<sup>1</sup> The learner is supposed to be already aware that we have, in Irish, no such thing as an *indefinite* article ;—the language in this trifling point of similarity with Latin, Greek, and Hebrew, bears some small mark of its antiquity. Hence by the word *article*, we mean the *definite* article. The absence—so to speak—of the definite, supplies in Irish, the place of the English indefinite ; as, *feap, Latin vir—a man*.

vices ; as, *Ἐὰν ἀνὰ ἀρετὰν ἁγὴν ἂν ἐμπούδῃ*, (the) *charity is in his heart* : before abstract nouns ; as, *ἀνὰ πένου*, (the) *hunger*.

3. Names of foreign countries and their capitals ; of rivers ; of the months of the year ; and of places in Ireland of the feminine gender, require to have the article prefixed ; as, *ἀνὰ Γαλλίαν* (the) *France* ; *ἀνὰ Ῥώμην*, (the) *Rome* ; *μήν ἡ Βεαυτουαρίου*, the month of (the) *May* ; *λαοὶ τῆς Ἠρέας*, heroes of (the) *Tara* ;

“*Ἐν ἡμεῖς ἐννοούμεν ἅπας ἰσοπέδῃς ἡ ἡ-Ἰρλανδῇ*,”

*When I reflect on the nobles of (the) Ireland.*

*Dirge of Ireland, line 1.*

4. But names of places of the masculine gender within Ireland, do not have the article prefixed, but are employed just as in English ; as, *βαῖλε Ἀτλόν*, *Athlone* ; *εὐρίστη Λαίψ*, the province of *Leinster*.

5. We find the article goes before numerals ; as, *ἀνὰ πένον*, one ; *ἀνὰ δύο*, two ; *δοὖσαί τῃ ἀνὰ τριῖ*, it has struck (the) three.

6. *Ἅπας*, when it signifies *every*, requires the article to be prefixed ; as, *δοὖσαί ἅπας ὅσῃς*, to (the) *every person*.

7. In affirmative sentences in Irish, we use the definite article before the noun ; in English the indefinite ; as, *Ἦν καλὸς Ἰάκωβος*, *James is a good man* ; literally, *the man James is good* ; *Ἦσαν ἄνδρες καλοὶ*, *they were fine men*.

8. Hence when *Ἦν*, *Ἦσαν*, or *Ἦ*, and their negative forms are used, the noun that follows will have the definite article prefixed ; as in the examples just given.

9. But when we want simply to express the state or condition of a person or thing without asserting it ; we use a very peculiar idiom,—a possessive pronoun governed by the preposition *ἀνὰ*, in : Ex. *Ἦν τῷ καλῷ ἄνδρῳ*, *he is a good person* ; *Ἦσαν τῷ καλῷ ἄνδρῳ*, *they were fine men* ; *Ἦν τῇ καλῇ κόρῃ*, *she will be a beautiful girl* ; *Ἦν τῷ καλῷ ἀνδρὶ*, *I am a good scholar*, literally, *he is in his good person*, i.e. in the state of a good person. They were in the (state of) fine men, &c. The *Ἦ* ἄ before *ὅσῃς*, is a contraction for *ἀνὰ*, in ; and *Ἦ*, *his* ; the *Ἦ* ἄ, before *καλῷ*, is contractedly, for, *ἀνὰ*, in ; and *Ἦ*, *their* ; which differs from *Ἦ*, *his* ; and therefore causes, according to rule, *καλῷ* to be eclipsed by *Ἦ*. The *Ἦ*, before *καλῷ*, is for *ἀνὰ* *Ἦ*, in *my*.

We meet, but not frequently, forms of expression of this kind in English, in Greek, in Latin, in French, in Italian ; as, the common expression—“*He*

*was in a fury :*" Ἐγὼ ἴσθαι αὐτῷ ὡς πατήρ, καὶ αὐτὸς ἵσταται μοι ὡς υἱός, *Heb. 1. c. v. 5.* Esto mihi in Deum protectorem. *Ps. c. 30. v. 3.* *Il se porte en homme de bien.*

This Irish idiom is found to accompany only these forms of the verb—*bo* beir,—viz. *cáim*, *bídhim*, and their changes ; and not the assertive form *ir*, or *buá*.

10. In the initial form of the nouns the article causes those changes which have been already shown, under the heads—*ASPIRATION* and *ECLIPSIS* (See pages 12, 13, 14, 15).

Hence—though more properly belonging to syntax—it would be only multiplying rules to introduce them here again.

11. When two nouns come together, the article is placed only before the latter, which is governed by the former, in the genitive or possessive case : *Ex. fuaire me leabhar an rco-laíre, I got the scholar's book ;*

"Cum luíuze na h-Ḡrēaz, do éiríall an rāzair rāim,"  
*To the Greeks' ships the gentle priest repaired.*

12. Here, then, in English as in Irish the definite article is placed only before the word which is in the possessive case :—this case *precedes*, in English ; in Irish *follows*, the governing word.

Hence to a learner translating the English possessive, into the Irish genitive case, there is no difficulty, as the definite article precedes the same word in both languages ; the only change he has to make, is to alternate the position of the genitive case in relation to the governing word : this is easy.

13. But there is in English, a second form by which the noun in the possessive, is thrown into the objective case governed by a preposition, bringing with it the article, and leaving its former governing word isolated, which, left thus alone, necessarily assumes, to render itself determinate in the sentence, a "*definite*" article ; as, *The book of the scholar ; The ships of the Greeks.* Here we have the definite article repeated before *book* and before *scholar* ; before *ships* and before *Greeks*. Can both be retained in the translation into Irish ? No ; for, there is in that language only one form of the genitive, that corresponding to the possessive in English ; and hence, the article is employed only once, viz. before the word that denotes the possessor ; as, "*to the Greeks' ships,*" cum luíuze na h-Ḡrēaz.

Hence in translating from English into Irish sentences of the second form, such as—"to *the* ships of the Greeks;"—in which the noun denoting the possessor is governed by a preposition,—the article preceding the *first* noun is omitted and that preceding the second retained; the same relation of the nouns with each other being preserved in Irish, as in English, thus:—"to the ships of the Greeks;"—omitting the first "the" before the word ships, and retaining the second "the" before the word "Greeks," which points out the possessor, we have the sentence when translated into Irish, expressed in the following form:—*cum luíthe na n-Éireu*.

14. EXCEPTIONS.—When the second in order of the two nouns, which is governed by the other in the genitive case, expresses only the materials, state, nature, duty, use, quality, or acquirement of the first, the article is not employed before the second noun: Ex. *The man of the house*, *a h-éan tí*; *the dogs of the mountain*, *na madraibh cnoic*.

Yet if the noun in the genitive case is qualified by an adjective, or followed by a demonstrative pronoun, it takes the article; as, *éan a tí*; *madraibh a cnoic*; see rule 1. p. 117.

The reason for its insertion in this case is exactly the same as that for its omission as shewn in rule 14; and for its adoption as pointed out in rule 13; viz. that the leading noun in every proposition requires, in order to become defined, the presence of the article, and therefore, inversely, the subsidiary noun is left without it. Hence, then, the noun that denotes the possessor, or that which is qualified by an adjective, or that other which is pointed out by the demonstrative, has, as we have seen, the article prefixed.

15. The article agrees with its noun in gender, number, and case; as, *a h-éan*, *the poet*; *na b-éan*, *the poets*; *a h-éan*, *of the poet*; *a h-éan*, *the woman*; *na m-éan*, *of the woman*; *na m-éan*, *the women*; *na m-éan*, *of the women*:

" *Tír na h-Éireann* 'r *na h-Éireann*,"  
*Land of heroes and of clerics.*

Ode by Gerald Nugent on leaving Ireland. *Irish Minstrelsy*, vol. II. p. 228.

In the spoken language, the *h*, of the article is, *sometimes*, not pronounced before, as Dr. O'Donovan remarks, "aspirated palatals and labials." This elision is, perhaps in the spoken language, allowable wherever usage lends it a sanction, but it certainly ought not, contrary to strict etymology, be allowed in the written language. No good Irish scholar will, therefore, write in this incorrect style.

## Section II.

## THE SUBSTANTIVE ; ITS GOVERNMENT.

16. The latter of two substantives coming together, dependent on each other, is governed by the former, in the genitive case ; as—

“*Áir bair air áille or cionn an cúair,*”  
*Where the cliff hangs high and steep.*

Song—By that lake whose gloomy shore,

*Irish Melodies, p. 29.*

“*Á éir na n-dán !*”  
*Land of song !*

*Idem, p. 37.*

17. English compound words are translated into Irish by transposing the parts, and putting the latter, when thus transposed into the genitive case : Ex. *A watchman*, fear fáinne ; *a stone wall*, balla cloíche, (a wall of stone) ; *a musician*, fear ceóil, (a man of song).

We have, even in English, many examples of words thus used—having something of the same construction as the *Irish* genitive : Ex. *A man of learning*, fear éoluir ; *a man-of-war*, long cozáil.

Sometimes we find in Irish both nouns connected by a hyphen ; as, laóc-  
 ceóil, *hero of song, or warrior bard.*

18. When two or more nouns referring to the same object come together, that is, when in apposition they should agree in case ; as,

“*Á meabhrúzad cúicúzad 'r áz ázair coimhne De,*  
*Áic mha na n-dear-dlaioz rceirear deairiad an lae.*”  
*Irish Homer, B. 1, lines 47-48.*

Here *njic* and *De*, referring to the same object, are in the same case.

This rule is not always adhered to—not only in the colloquial, but even in the written Irish. The translator of the Irish version of the Protestant Bible—Bedel—has not observed it. Yet, from the identity of object indicated by nouns in apposition, one would expect, to hear them expressed in the *same* case. If analogy too be any guide, where idiom is not concerned, we should expect to see this rule fully carried out ; for, it is one that is common to most other languages. Besides, the rule in question “has been observed,” according to Dr. O'Donovan, “by Keating, the Four Masters, and Duald Mac Firbis, who wrote in the latter end of the seventeenth century ;” yet the same author observes a little further on—*Irish Grammar*, p. 366—that, “Keating, however, does not always observe this apposition, particularly when the first noun is in the dative or ablative case.”

19. "A portion of," "a part of," "one of many," is translated not by the genitive case, but by the preposition *de*, of, with the ablative: Ex. *cuyb de na daoineb*, *some of the people*; *nañ de'n calaib*, *a division of the land*; *aoñ d'ioib*, *unus ex illis, one of them*.

20. Ownership or exclusive possession is expressed by the assertive verb *do bejt*, to be;—*ir*, *buð*,—with the preposition *do*, to; *le*, with: Ex. *ir mac daib-ra an t-óghaác ro*, *this young man is a son of mine*; *ir liomra an leabaí ro*, *this book is mine*.

*le*, brings with it the idea of right to the possession of the thing spoken of; it also expresses entire devotedness: Ex. *buihe le Dia*, *a man devoted to God*.

21. *O*, or *Ua*, a grandson, a descendant; *mac*, a son; *ní*, or *níð*, a descendant; *níc*, a daughter, govern the genitive of proper names; as, *Domhail O'Connaiill*, *Daniel O'Connell*; *Séamuí O'Ceallaigh*, *James O'Kelly*; *Pádraic Mac Domhail*, *Patrick MacDonnell*; *Máire Ní Connaiill*, *Mary O'Connell*; *Síubán Ní Bhríáin*, *Judith O'Brien*.

A few proper names, take, in the genitive, the article prefixed: as *Séamuí Mac an bairb*, *James Ward*; *Caitlín Nic an bairb*, *Catherine Ward*; *Uilliam Mac an tSábh*, *William Mac Gowen*.

22. When the noun in the genitive case is the proper name of a *person*, or *place*, and the article is not employed, its initial letter, if a mutable, suffers aspiration; as, *Ó airmhíu Pádraic*, *since the time of St. Patrick*; *baile Corcaigh*, *the town of Cork*.

Yet the genitive case of proper names following *Ó*, *Ua*, *Mac*, does not suffer aspiration; as, *Ó Domhail*; *Ua Ceallaigh*; *Mac Cairéigh*; *Mac Coeláin na t-caoileán* *zle zeal*, *Irish Minstrelsy*, *Vol. II.*, p. 334. Here the *Ó* of *Domhail*, the *Ó* of *Ceallaigh*, the *Ó* of *Cairéigh*, and the *Ó* of *Coeláin*, are not aspirated though they are the initial mutable letters of proper names in the genitive case—and the article not prefixed. However, they do suffer aspiration when they follow the genitive cases of these family prefixes: as *Seán mac Domhail Uí Connaiill*, *John, son of Daniel O'Connell*; *Pádraic mac Néill Uí Domhail*, *Patrick, son of Neil O'Donnell*. Here the *Ó* of *Connaiill*, and *Ó* of *Domhail*, are aspirated, because they follow *Uí*, the genitive case of *O*, or *Ua*.





An adjective used substantively, is influenced as a substantive would be, in the same circumstances.

26. The natural position of the adjective is immediately after its noun ; as,

Συρ δ' ἄλκιυς ἔειπεν ὅς τοι γὰρ, ἄσπετος ἔσται,

ὅς τοι γὰρ ὁ δόρυς ἔσται, ὅς τοι γὰρ, ὅς τοι γὰρ ;

*Homer translated into Irish by Dr. M'Hale, B. I., ll. 45.46.*

Βῆ δ' ἄλκιον παρὰ Σῖνα πολυφλοισβοῖα θαλάσσης,

*Homer, B. I., l. 34.*

The trembling priest along the shore returned,

And in the anguish of a father, mourned ;

Disconsolate, not daring to complain,

Silent he wander'd by the sounding main.

*Pope's Iliad, B. I., p. 30, ll. 47-50.*

EXCEPT.—Βυαῖν, *lasting* ; καμῖν, *mild* ; κροῖν, *crooked* ; δεῖζ, *good* ; δῖαν, *vehement* ; δμοῖ, *bad* ; φειλ, *wicked* ; φιοῖ, *white* ; φιορ, *true* ; γλῆ, *pure* ; μαοῖ, *soft* ; νηαῖ, *new* ; φαοῖ, *silly* ; φαν, *old* ; τρεῖν, *strong* ; τρεῖ, *left-handed*, *sinister*, *common* ; and a few others : see *Etymology*, p. 46. Also when the assertive verb ἵρ, *buō*—not *ταῖν*—is employed either in affirmation or negation, the adjective precedes the noun : the reason is, because it forms in that case the predicate of the noun ; as,

“ ἵρ βῖν ε βουλ' ἦν τοῖδ,”

*A closed mouth catches no flies.*

*Irish Proverbs.*

Literally—A silent mouth is melodious.

27. Adjectives of number also precede the noun ; as, *ρε* *δαοῖνε*, *six persons*.

But when a number higher than ten is used, the noun takes its place between the first part of the numeral adjective and the decimal termination *δεῖζ*, *teen*—which is derived from *δεῖς*, *ten* ; as its English equivalent *teen* is from *ten* : Ex. *τρι-φίρ-δεῖζ*, *thirteen men*.

But in speaking of sovereigns and princes, the numeral adjective follows the noun : Ex. *Υλλίαν ἀν τεῖν, William IV.* ; *Λυζαῖδ ἀν ρε-δεῖζ, Louis XVI.* ; *Ναπόλεον ἀν τρι, Napoleon III.*

28. When an adjective comes after two or more nouns connected by the conjunction *and*, *αζυρ* ; it agrees only with the last, though it qualify the rest ; as, *φαν αζυρ βαν ἡαντ, a good man and woman.*

But if a plural noun be among them, it is better to bring it last, and thus have the adjective in the plural.

29. Whenever the adjective is employed with the verb *to be* to express what is predicated of the noun, then the adjective agrees, not with the noun, but with the verb, and therefore, undergoes no change at all: Ex. *hjl na daoine-ro, mar do cleacó me, raoiceamhail, na ruairic, these people are not as those with whom I was familiar, entertaining or agreeable.* Here *raoiceamhail* and *ruairic*, undergo no change.

Again, when the adjective is connected in meaning with the verb, it is, in no wise modified by the noun; as, *ruinne ré an rcian zéar, he made the knife sharp*; not *ruinne ré an rcian zéar*, which signifies—because *zéar* is made to agree with *rcian* by aspirating the initial letter *z*—*he made the sharp knife*.

From this example, *he made the knife sharp*, we see that the word “sharp” is evidently a part of the verb; for, he “made sharp,” and he “sharpened,” are the same. Hence *sharp* being part of what is predicated, agrees, not with the noun, but refers naturally to the verb.

This agreement, so to speak, with the verb on the part of the adjective, when showing what is predicated of the noun, is philosophically correct, yet strange, we find it not observed in any of the classic languages of France, or Italy, of Ancient Rome, or Greece.

30. Hence whenever the assertive verb *is*, *is*; *buó*, *was*; is employed either in affirmative or negative propositions, the adjective undergoes no change—save the initial change caused by *buó*, or by the negative or interrogative particles: Ex. *jr mairé an fear Séamur, James is a good man*; *an mairé na fíir iad? are they good men?* *jr mairé an bean í, she is a good woman*; *buó mairé an fear Séamur, James was a good man*; *ar mairé an fear é? was he a good man?* Here, it is “*mairé*” all through without any change in number, person, or gender, except after *buó*, and *ar*, the initial letter *m* is, according to rule, aspirated.

31. The adjective immediately following its substantive, agrees with it in gender, number, and case; as, *an fear mór, the big man*; *an fíir mhór, of the big man*; *an bean mhór, the big woman*; *na mha mhóra, the big women*; *do na fearaibh mhóra, to the big men*.

In modern Irish works, the dative plural of adjectives, seldom or never ends, perhaps for greater euphony, with the termination *ib*; though it is more in conformity with right syntax—at least, it is so with analogy as drawn from the

polished languages of old Rome and Greece—that it should. The following instance of its application is met with in Dr. M'Hale's small work called, *Երած արարիչ արածից*, p. 11. “Յօ դժբաղէք լիտճալոյ ճշտ լիտ-ժողովրդէս ա իրօնս եւ իշխն ճշտ եւ իրօնալիս,” *that thou wouldst bestow peace and true concord on christian kings and princes.*

Eclipsing the adjective, when the noun is eclipsed is fast falling into disuse, nay, it is scarcely observed at all in the modern languages: aspiration is used in its place.

32. Չորսն, *much or many*; եւէտն, *little or few*; յօրսն, *many*; յօ Լեօր, *much or many*; Լոյ, *full*; govern, very often, the genitive case; but զա ինչ, *how much or how many*, always does so: Ex. իմօրն արիւնդաճէս, *much wisdom*; Լոյ ա ծովալոյ, *the full of the world*; զա ինչ ծալոյ? *how many persons?*

Յաճ, *each*; յօրսն, *many*; and յիմսն, *very many*; are by some grammarians said to belong to this class; which is not a fact: Ex.

Լե տաճարեք իրօն 'ջտ լեօնե աղ ճաճ Լալոյ,  
*With a heavy ransom and rich presents in each hand.*

*Irish Homer by Dr. M'Hale, B. I., l. 18.*

Շտ յօրսն մալիս 'ր իմօրսն շտ լալ Լոյ,  
*Many mules and mountain dogs fell in carnage.*

*Id., p. 13, l. 67.*

Ծի՛ ճաճ լիտ, լիտ,  
Ծի՛ ճաճ ծալոյն Երօ՛ւ-Երօ;  
Ծի՛ ճաճ Երօ Երօրի՛ն ճալ,  
Ծի՛ ճաճ Երօ Երօւ՛ն, իմօ լալոյ.  
*Տաղ Երօւն.*

33. Instead of the genitive case they sometimes take the preposition *de*, *of*, after them; so do adjectives in the superlative degree; as, Լոյ եւ ծոճալ, *full of enmity*; իմօրն 'ա իւրիւր, *many of his people*. *De*, in this situation is used just like the French *de*, Italian *di*, English *of*.

“The superlative degree,” says O'Donovan, “does not require a genitive case plural after, as in Latin, for the genitive case in Irish, as in English, always denotes possession and nothing more, and therefore could not be applied, like the genitive case plural in Latin, after nouns positive, or the superlative degree; but it generally takes after it the preposition *do*, or more correctly, *de*; as, ալ Երօ իր ալոյն եւ իմալն, *the fairest woman of women.*” *Irish Grammar*, pp. 371–372.

34. In comparing two objects the conjunction *իւ* or *'իւ*,

*than, quam* (Lat.), following the comparative degree, goes immediately before the latter noun ; as, *յի բարի ան իմաց ա զա՛ն իմաց ան իմաց* *a bi, the good that is, is better than the good that (once) was.*

“*յի բարե շիտար՝ իմա իմար,*”

*Cunning is superior to strength.*

*Տաղարեւոյ Երկոյն.*

35. When *de* contractedly for *de è*, *of it* ; is postfixed to the comparative, the conjunction *իմա, than* ; is not used ; and the comparative, by the affix rendered emphatic, requires in the translation into English, the article *the* before it ; as, *յի բարե Սիլիամ ան զիմարե ւծ, William is the better of that advice.*

“*Ո՛ր բարեւոյն լո՛ւ ան լա՛ւ,  
Ո՛ր բարեւոյն զա՛ւ ան իմար ;  
Ո՛ր բարեւոյն զա՛ւրա ի իմար,  
Ո՛ր բարեւոյն զա՛ւր զա՛ւր.*”

*The bit's no burthen to the prancing steed,*

*Nor the snowy fleeces to the woolly breed ;*

*The lake with ease can bear the swimming kind,*

*Nor is good sense a burthen to the mind.*

*MS. of Irish Proverbs belonging to Mr. John O'Daly.*

*Translation by Haliday.*

36. *Անիմալ, like*, governs the genitive case ; as *անիմալ իմա շիմարե, like the sun.*

The reason of this seems to be, because *անիմալ*, is taken substantively, just as we say in English—“His like you shall never see again ;” or the Latin word *instar* ; as, *instar montis.*

37. Adjectives signifying profit, fitness, disprofit, unfitness, govern with the preposition *ծո, to*, the dative case ; as, *բարեւոյն զիմարե ծո-րան, profitable to him ; իմար ծո Տաճար, good for John.*

Though this rule is given down by many writers of Irish grammar, still it appears to me, the government in the dative is caused entirely by the preposition, and not, in any way, by the adjective : that the preposition *ծո*, rather than any other, follows adjectives of this kind, is a matter of idiom rather than of syntax.

38. Those adjectives that signify knowledge, proximity, likeness, emotion of the mind, and the like, with their contraries, govern the ablative with a preposition ; as, *եմա՛ւ իմար ծի՛յէ, learned in the law ; յի զիմար լի իմա զա՛ւր իմ, he is like his father.*

The same remark as made under the preceding rule applies to this also.

39. Adjectives of dimension, in English, are translated into Irish by means of the noun expressive of length or width, &c., governed by the preposition *ar*, *on*; as, *Tá an t-alla ro da fíctéad ar nois ar fad*, *this hall is forty feet long*.

In many parts of Etymology, we have, unavoidably—for the sake of putting in a clear way before the reader, as he went along, many points, which, though trifling, should necessarily appear to him difficult,—anticipated much that could more properly but less opportunely, be treated of in Syntax. Hence the reader will find in page 49, much that should, just here, be placed before him. He will there see, that *aoi*, *one*; *da*, *two*, cause the initial mutable letters to be aspirated; *tri*, *three*; *ceitne*, *four*; *cúig*, *five*; *sé*, *six*; *fic*, *twenty*; *trioch*, *thirty*; and every multiple of ten, as well as the ordinals, neither aspirate nor eclipse the initials of the nouns with which they agree:—that *seacht*, *seven*; *ocht*, *eight*; *naoi*, *nine*; *deic*, *ten*, cause eclipsis. Yet it must be here added that one of the mutable letters, *r*, is an exception; it is not aspirated, but eclipsed after *aoi*; as, *aoi r-íad*, *one rod*; and after *seacht*, *ocht*, *naoi*, *deic*, it retains its primary sound.

40. *Da*, *two*, is a sort of dual number in Irish partaking of the nature of the singular and the plural, and yet neither one nor the other; for, it takes after it the article of the singular number; the noun—if of the feminine\* gender,—of the form of the dative singular;—if masculine—of that of the nominative singular, and the adjective of the plural number to agree with the noun: Ex. *an da mhaol*, *the two women*; *an da mhaol maíche*, *the two good women*; *an da teach*, *the two houses*: its genitive is the same as the genitive plural; as, *lonnra a da fúil*, *the brightness of his eyes*.

*Da*, when compounded with *deas* the decimal ending, governs in the same way, the noun placed between them; as, *da fear deas*, *twelve men*.

41. Adjectives, like the nouns that precede them, are affected by aspiration; and, as has been already remarked, commonly take, when their nouns are affected by eclipses, only the sign of aspiration.

EXCEPTIONS—“*When an adjective beginning with a lingual, is preceded by a noun terminating with a lingual, the initial of the adjective retains its primary sound in all the cases of the singular*; as, *ar mo fualaithe deir*, *on my right shoulder*; *ar a cúl deir*, *on his right foot*, not *ar a cúl deir*; *colann daonna*, *a human body*, not *colann daonna*.” O'Donovan, —*Irish Grammar*, p. 351.

The linguals are, according to some authorities, *b, l, n, r, t*; according to others, *b, l, n, c, -r* and *r* being, by them, classed under the organic division called *dentals*. Any adjective, then, beginning with *b, l, n, c*, when the noun preceding it ends in *b, l, n, c, r*, and in many instances *r*, does not suffer aspiration, though the noun, with which it agrees, is affected by it. "This exception," adds O'Donovan (p. 351), "is made to preserve the agreeable sound arising from the coalescence of the lingual consonants."

Akin to this exception, and founded on the same principle of agreeableness of sound, is that other which I have given to the seventh rule for aspiration—see *Orthography*, pp. 12, 14. And also that rule in p. 86, which treats of the aspiration of the *c* of the affix to the roots of verbs in forming the past participle, and the present tense passive of the imperative and indicative moods.

## Section II.

### THE PERSONAL PRONOUN;—ITS PLACE; ITS AGREEMENT WITH THE VERB; ITS GOVERNMENT.

42. We never, in Irish, use the second person plural for the second person singular, as is done in English and French; as, are *you* well? *portez-vous vous bien?* *b-ḡuḡ tu ʒo maḡ?* Here we have *tu*, *thou*, the second person singular, where *vous* and *you*, the second person plural, are used in French and English.

43. The place of the personal pronoun, and in general of every nominative case, is after the verb: in modern Irish it never, except in poetry, goes before the verb; as—

"*Do éḡuall cum caḡa ḡḡ-laḡ ḡa ḡaḡ.*"

*The minstrel boy to the war is gone.*

*Irish Melodies, by Dr. M'Hale.*

44. Both the nominative and accusative cases of the personal pronouns come after the verb: the order is,—the verb first, next the nominative case, the accusative next: if a pronoun compounded with a preposition, or some explanatory matter come in, its place is between the nominative and the objective cases; as, *cúḡu ḡuḡ ʒo baḡle ḡḡa-luaḡu é*, *they sent him to Athlone.*

A simple sentence is nothing more than a judgment of the mind about something or other, expressed in written characters. And a judgment is a mental act deciding on the agreement or disagreement of two ideas. To express this judgment, then, the ideas which come under its decision must be expressed. One of these ideas is called the subject; the other, the attribute, and when

enunciated, the predicate. Some say the subject should, as being the leading idea, be enunciated first; others, on the contrary, assert that the predicate should be expressed first. The point in dispute then is, which of the two should, in a proposition hold the first place. We do not intend to enter on this question further, because it is not beyond this, connected with our immediate subject-matter. Besides, it is one that will not admit of being settled by reasoning, but by usage or idiom alone. In some languages the subject is, in plain discourse, expressed first, as in English, French, German, Italian, Spanish, and the other continental languages. In others, as in Irish, the attribute always in unfigured prose, forms the first part of every proposition. This is the case too, but not always or necessarily so, in Latin. Greek, Hebrew. Conformable then to the opinion that the attribute has, at least, as good a right—so to speak—to take the lead in a proposition as the subject, the verb as being the principal part of the predicate, should be expressed first. Hence, then, in Irish, it is so, as we have seen. “Vox,” says Zeuss, “ante alias prædicans verbum est. . . . . primum inde locum in sententiis Hibernicis obtinet verbum.”—*Grammatica Celtica*, p. 881.

Hence, when *ḡ*, is, the copula that connects the subject with the attribute is expressed first, the predicate immediately follows, and next in order the nominative case; as, *ḡ clérneac mé*, *I am a cleric*; *ḡ*, the copula, is first, *clérneac* the predicate, is next, and *mé*, the nominative case, follows. There is an exception given by some,—that should the definite article come before the predicate, then the nominative case immediately follows the verb, and the predicate comes last; as, *ḡ mé an clérneac*, *I am the cleric*; but it can well be doubted, whether the word called by the name predicate in this last case, *v.g. clérneac*, is not after all, perhaps, the nominative or subject, and therefore is, if so, no exception at all.

45. After verbs passive the accusative case of the pronouns is used.

So, too, after the assertive verb *ḡ*, *buð*, the personal pronoun of the third person is put in the accusative case.

After the conjunction *ac*, *but*, the accusative form is observed; as, *ḡḡor éannc aon buine ac tur*, *no one has come but yourself*.

Also after *an*, *whether*; *ḡ*, *not*; *ḡac*, *whether not*; *an*, *whether* (for past time); *ḡan*, *whether not*, (past time); and some others, as, *ḡur*, *that*, &c., after which the assertive verb *ḡ* or *buð*, is omitted, the accusative of the personal pronoun is retained. Again in the nominative absolute after *ḡur*; as, *and he coming*, *ḡur é an t-éac*.

### Section III.

#### POSSESSIVE PRONOUNS.

46. The possessive pronouns precede the noun, as *an v-ataḡn*, *our father*; *do éol*, *thy will*.



In Irish the possessive pronoun does not, as in French, Italian, and Latin, agree with the thing possessed; it refers rather to the possessor. The reason is, the possessive pronouns are only the genitive cases of the personal pronouns. In Greek, too, the genitive case of the personal pronoun is used for the possessive; as, *voluntas tua* (Lat.); *ta volonté* (French); *τί θέλεις σεν* = *do toí, thy will*: thus in Latin and in French the *tua* of the one, the *ta* of the other, in the foregoing expression shew that the possessive pronoun in these languages agrees with the noun which they precede, while *sen* of *thee*; and *do*, of *thee*, shew the genitive case of the personal pronoun. Hence the

47. RULE.—The possessive pronouns in Irish, influence the nouns which immediately follow them; the nouns influence not the possessive pronouns; as, *mo* *Ṭighearna*, *my Lord*; *Ṭighearna* in the nominative case singular should not of itself be aspirated, but here, on account of the possessive pronoun *mo*, *my*, going before, it is aspirated.

For the influence in aspirating and eclipsing which possessive pronouns exercise on the initial mutable letters of nouns see *Etymology*, pp. 52, 53.

#### Section IV.

##### RELATIVE PRONOUNS.

"When the relative *a*," says a certain writer of Irish Grammar, "is used to denote the owner or possessor of any thing, it takes *u*; as, *aḡ fear aḡ leḡ cu*."

It is really quite useless to be giving rules of this kind, because they mean nothing; nay, oftentimes, as in the lines above quoted, lead the reader astray. I have already shewn (see page 54), that the addition of *u*, to the relative *a* in certain positions, arises from the purest accident, and not from anything like an uniform cause. We know that the tenses *ḡ* and *buḡ* of the assertive verb are often left understood,—that the past tense *buḡ* has *do* or *no*, often prefixed, and that *do* or *no* remains expressed, even though the tense *buḡ* be suppressed, and then after eliding the vowel from *no*, the solitary *n* naturally adheres, when it can, to the next vowel, that is, to the relative pronoun *a*, which immediately precedes the verb.

*Do* and *no* serve in Irish to point out the preterite of verbs just as the particle "to" does the English Infinitive mood. There seems to be no reason for coinciding with a late writer in the opinion that *no*, before the perfect tenses is an "augment;" if so, "to" in English, and "zu" in German are augments.

buð, appears to have the meaning very often of the subjunctive present. Hence I think it is not only a past tense indicative, but also a present tense of the subjunctive or optative mood. This accounts naturally for the meaning expressive of present time, which buð when translated receives. This appears better than to say it is, as some do, a past tense with the meaning of the present. That it is the subjunctive present appears from its use in the sentence so often on the lips of our poor countrymen when invoking a blessing on their benefactors: 30 m-buð feacc b-feairi beisear tu bliadañ o ñ-uiz, *that you may be seven times better this time twelve months.*

48. The relative pronouns admit of no change in gender or number. Hence they immediately follow, in all cases, their antecedents; and precede the verb.

See page 13, rule 6; page 15, rule 4; and note in page 16, for the influence of the relative pronouns in aspirating and eclipsing: yet for further elucidation we shall add:

When *Δ*, *who*, *which*, *that*, is in the dative or ablative case, i.e., when governed by a preposition expressed or understood; or when, in beginning a sentence it signifies *all that*, the initial mute, i.e., any consonant except *l*, *m*, *n*, *r*, is eclipsed; as, *Δη Διc Δη Δρι 3-cuñeas ē*, *the place in which he was interred*; *Δη Δη Δ 3-cuñuizeas Δη ΔοιηΔη*, *the time (in) which the world was created.*

"The relative pronoun is often loosely applied in the modern language, somewhat like the colloquial but incorrect English, 'who does he belong to?'"

This form, however, should not be introduced into correct writing, but the relative should be always placed immediately after the preposition; thus, instead of *Δη ē ριη Δη feair Δ ηΔιβ tú Δ3 cΔñt leip?* is that the man *who* thou were talking to? we should say, *Δη ē ριη Δη feair le Δ ηΔιβ tú Δ3 cΔñt?* is that the man to whom thou wert talking?"—*O'Donovan's Irish Grammar*, p. 376.

Since the relative is indeclinable and found always before the verb, we cannot, except from the context alone, know when it is the agent and when the object; as, *Δη Δια Δ 3ñabuzim*, *the God whom I love*; we know here from the verb which is in the first person, that the relative *Δ* is in the accusative case. But let us alter the proposition, and give the verb the relative ending *ear*; as, *3ñabuziear*, then the sentence runs: *Δη Δια Δ 3ñabuziear ηē*, *the God who loves me.* We know from the termination *ear* and the pronoun *ηē* coming immediately after, that the relative pronoun is in the nominative case. But there is one form into which the relative and verb can be put, that affords us an instance of perfect amphibology which, in days of pagan glory would have been carefully noted down by the priests of Delphi, had they known our Celtic tongue. It rivals in its two-sided meaning, any of the responses of that celebrated oracle. Let us take the two that are so well known:—

"Aio te, Æacide, Romanos vincere posse."

And,

"Ibis, peribis nunquam in bello peribis."

The Irish form is: *an buíne a zínabuíz mé*, which can mean, *the person whom I loved*; or, *the person who loved me*; employing after the relative, the perfect tense indicative third person singular, with the pronoun *mé* or *ríh* expressed.

49. "He who," is translated by "*an tē*;" "they who," by "*na daoine a*;" *an iuiueiri a*: Ex. *an tē a zinabuíz an domhan*, *He who loved the world*; *na daoine a ríhē an cōiri*, *they who did the deed*; *an iuiueiri a dībiri na Zail*, *they who banished the foreigners*.

50. The forms *darb* or *darab*, *leib*, *marb*, *ab*, &c. which are nothing more than contractions, *darab*, for *do a no ba*; *leib*, for *le a no ba*; *marb*, for *mar no ba*; *zuarab* for *zo no ba*; would appear better if written in their simple form, and would accordingly be less puzzling to the young learner: Ex. *bean darb aihm Brijid*, *a woman whose name is Bridget*; literally, a woman (*darb*) to whom is, (i.e. *do*, *to*; *a*, *whom*; *no ba*, *is*;) a name Bridget. The Latin idiom of "*est pro habeo*," is very like this Celtic turn; v. g. *femina cui est nomen Brigida*. *Bud* has here the meaning attached to the present tense, as I have remarked already.

### Section V.

#### INTERROGATIVE AND DEMONSTRATIVE PRONOUNS.

51. The interrogative pronouns, whether in the nominative or objective, are always the first word in a sentence; as, *cia mizne ē?* *who did it?* *cia leir?* *with whom?* *ca b-fuī tu Zīdairi?* *where art thou, Adam?* Genesis.

In interrogative phrases in which the verb *to be* comes in, *ir*, is omitted (see page 54). There is an exception to this given by some, that when the positive, comparative, or superlative degree of the adjective, is used with some marked emphasis, the verb, as in the following example, is expressed:—*cia ir fearir vō'h cōatir*, *which of the four is the best?* To me this appears no exception at all, for such sentences, when the eclipsis is supplied, fully bears out the general rule. Thus the above when filled up runs thus:—*cia h-ē an buíne ir fearir*, or *cia h-ē ir fearir vō'h cōatir*, *who is he the best of the four?*—the verb *ir* being understood between *cia* and *h-ē*,—like the French idiom *qu'est ce que*.

52. The demonstrative pronoun always follows the noun; as, *ui b-fuī na daoine fo mari bud māic liom*, *these people are not as I could wish*. And should a number of adjectives come after the noun, the demonstrative pronoun comes after all; as, *na daoine māicē dōizāmla fo*, *these good decent people*.

## CHAPTER III.

THE VERB ;—ADVERB ;—PREPOSITION ;—CONJUNCTION ;—  
INTERJECTION.

## Section I.

THE VERB GENERALLY : SOMETHING ABOUT THE VERB *DO* *BEIT*.

53. When the nominative case is expressed, the verb remains unchanged throughout, just as it is in the third person singular ; as—

“*Erin, ta deóna asur rniðeada do túl,  
Mañ añ boða-uñðe ðumtær a r meðarðað ña ñ-ból ;  
lonuac ðrj ðaige deón,  
Þnoðac lañ rjañ r ðo león,  
Ta do ðñjañta ðaol búðan moñ,  
Xið eññðe ðac la.*”

Erin ! the tear and the smile in thine eyes,  
Blend like the rainbow that hangs in the skies !  
Shining through sorrow's stream,  
Saddening through pleasure's beam,  
Thy suns, with doubtful gleam,  
Weep while they rise !

*Irish Melodies, p. 6.*

Yet as we have remarked in treating of the analytic form of the verb (see page 68), the *third person plural synthetic*, is, even with elegance sometimes employed after the noun though expressed ; as—

“*Mj h-aolþinn cuac buð fuañc aññ moñ,  
Taþ fññ-ðjññ uañre aññ uañð añ rþóññ,  
Taþ ðaolðe fuað a m-buañþññ 'r a m-bñðñ,  
O bññeað uaññ añ buaðaþll beðð.*”

Silent and sad pines the lone cuckoo,  
Our chieftains hang o'er the grave of joy ;  
Their tears fall heavy as the summer's dew,  
For the lord of their hearts—the banished boy.

*Claragh's Lament, Irish Minstrelsy, pp. 70, 71.*

In the modern language it appears, that the only instance we have, in which the subject, when expressed, has the verb agreeing with it,—having manifestly a plural ending,—is the third person plural, as in the foregoing example :—“*In vetusta Hibernica etiam tertie personæ pluralis usus est adhuc frequens et communis.*” Zeuss.

The third person singular has no synthetic form.

In the passive voice the analytic form—*Էմ մե շրածայլէ, I am loved*; is employed as frequently as the synthetic—*շրածայլեալ մե, I am loved*: when a question is asked in the analytic the answer, as has been already remarked, is returned in the synthetic.

54. There is a difference also in the time denoted by the form *Էմ մե շրածայլէ*, and *շրածայլեալ մե*; the former has the meaning of the perfect passive in Latin verbs—*amatus sum*; the latter has, more or less, the meaning of the habitual present *amor*. So is it with the perfect tense *շրածայլեաճ մե, I was loved*; and *Էլ մե շրածայլէ*; the first is the historical perfect, expressing in general that I was loved at some time; *Էլ մե շրածայլէ*, fixes the idea more closely to some specified time.

55. The *prepositional* pronouns *Այամ, Լիոյ, &c.*, form, with the verb *to be* and other verbs a variety of expressions purely idiomatic:—

Ex. *Եր մյաղ Լիոյ, I wish*; *Էմ Բլոյ Այամ, contractedly Էմ'ր Այամ, I know*; *Էմ Ելոյն Այլե օր, he loves you*; *Էմ Այամ, I have—habeo*; *Էմ Այոյ, I have not—careo*; *Էմ Բաճ օր, I am cold*; *Էս Բե Բւմ, he scolded me*; *Բւ օր, your health*; *Յո յ-Բեղայլէ Ելա ծայր, benedicat tibi Deus, may God give you a blessing*,—our national salutation so expressive of the religious feelings of our people; and the reply *Յո յ-Բեղայլէ Ելա 'Յւր Պայլե ծայր*, so catholic,—tells how our fathers loved, in the polite interchanges of civility, to unite the name of the Virgin Mother—*Պայլե*—with that of her divine Son, and in thus asking a blessing through her who is “the channel of all graces,” raising the words of civility to the dignity of prayer, and the poverty of mere expression very often to the richness of merit: when compared with this how cold does our English—“good morrow,” or “how do you do”—appear!

56. *Եր* and *Բւճ*, as has been remarked, are often in simple sentences left understood; as,

“*Լեյլեար չաճ Բրժոյ Եօրնաճ.*”

*Conversation is cure for every sorrow.*

“*Լիճ չաճ Բոյճ Բար.*”

*Death is the poor man's physician.*

*Irish Proverbs.*

“*Չեյլե Լոյլէ Ե Բաճաճ,  
Չեյլե Այճ Ե Լոյճաճ;  
Չեյլե Բլայճ Ե Շայլեաճ,  
Չեյլե Բլայլե օրնաճ!*”

*Sean-Rajotto.*

This omission of *if* or *but*, takes place in interrogatory phrases ; and after the particles *ní*, *uá*, &c., which can be observed in reading a page of any Irish book, Ex :—

“ *Ní cait fód eile ácc Éireann.* ”

*No soil but hers for me has charms.*

Hardiman's *Irish Minstrelsy*, Vol. II. p. 226.

*Caím* with its different tenses and persons is, on the contrary, always expressed. The difference between *caím* and *if*, is elegantly and ably shewn by Dr. O'Donovan. I give his words :—

“ The verb substantive *caím* can never ascribe a predicate to its subject without the aid of the preposition *a*, *i*, or *ann*, *in* ; as, *ca ré 'n-a fear*, *he is a man*. Of this there seems no parallel in any other European language. But the assertive verb *if* always connects the predicate with its subject without the help of a preposition ; as, *if fear mé*, *I am a man*. . . . The two modes of construction represent the idea to the mind in a quite different manner. Thus, *ca mé am' fear*, and *if fear mé*, though both mean *I am a man*, have a different signification ; for *ca mé am' fear*, *I am in my man*, i.e. *I am a man*, as distinguished from some other stage, such as childhood, or boyhood ; while *if fear mé* indicates that *I am a man*, as distinguished from a woman, or a coward.”—*Irish Grammar*, p. 379.

## Section II.

### TENSES : THE INFINITIVE MOOD.

57. Do ; did ; may ; can ; will ; shall, &c., when denoting time, are expressed in Irish, as in French, Italian, Latin, and Greek, by the termination which the verb assumes in each respective tense ; as, *I do love*, *zúadúijim* ; *I will love*, *zúadóccab* ; *I would love*, *zúadóccáij* : but when denoting action, power, ability, resolution, wish, &c., are rendered by *déanaim* *I do* ; or *make* ; *if toil liom*, or *if mian liom*, *I wish* ; *ij liom*, *I can* ; *if féij liom*, *I am able* ; or *féadaim*, *I am able* ; *caijéij mé*, *I must*.

58. The continuative form of the active or passive voice, such as, *I am striking*, *I am being struck*, is expressed in Irish by the different persons of the verb *caím* with the present participle ; as, *ca an cloz 'z a bualab*, *the clock is striking*, corresponding to the Saxon form *a-striking*.

In sentences of this kind, *do*, contrary to strict etymological propriety, is beginning, just at present, to be much used instead of the particle *aij* ; as,

"Áta le ʒalaṛ, 'ʒur le ʒleo d'a ʒ-ṛaḏað."

*Who are perishing by pestilence and war.*

*Irish Homer.*

The possessive pronoun, after *áʒ* or its contracted form 'ʒ, of course, influences the initials of the participle, as, for instance, *áʒ* a bualaḏ, at *her* beating; *áʒ* a bualaḏ, at *his* beating.

59. A verb in the Infinitive mood depends for its government, on some other verb going before;—on a noun, or on an adjective: Ex.

"ʒur ʔuʒ do coṁaʒle éʒṛeaḏ le ṇa ʒlór."

*And counselled him to heed his voice.*

*Irish Homer, B. I. l. 32.*

"ʒr cōʒ ṇa ʒoʒʒe ʒléaʒ, ʔa 'ṛ ʔṛaʒ 'ṇa luʒe,

'S a ʒeólʔa ʒʒaoleaḏ 'baʒle leʒr aṇ ʒaot."

*Id. B. I. l. 79.*

60. ʒ=sign of the Infinitive mood, is usually omitted, when a vowel or any of the possessive pronouns just precedes that mood; as in the above examples, "ʔuʒ do coṁaʒle éʒṛeaḏ," and a ʒeólʔa ʒʒaoleaḏ; a is omitted before éʒṛeaḏ and ʒʒaoleaḏ. And "when the governed verb is one expressing motion or gesture, which does not govern an accusative, the sign do is never prefixed; as, dúbaiʒṛ ʒé ʒom dul ʒo ʒoṛcaʒʒ, he told me to go to Cork."—*O'Donovan's Irish Grammar, p. 387.*

61. The Infinitive mood is sometimes preceded, like verbs in Italian, or French, by a preposition, such as, ʔuṁ=*pour* (French)=*for=per* (Italian); le, *with*, or *with the intention of*; aʒ, *on*; ʒaʒ, *after*, &c.: Ex.

"Át ʒeuc ṁa ʔa ṇeaḏ ṇaomḏa aʒ ʒé le ʒaʒaʒ."

*But try is there any person of divine knowledge to be found.*

*Irish Homer, B. I. l. 80.*

ʔuṁ ṇ-ʒṛaḏúʒaḏ=*pour aimer=to love.*

le, *with*; preceding the infinitive mood active, gives it a passive meaning, as in the words le ʒaʒaʒ, *to be found*; in the line just quoted from the first book of the *Irish Homer*. This idiomatic trait should be noted by the student.

## Section III.

## GOVERNMENT OF VERBS.

62. The present and perfect participles and the infinitive mood active of verbs govern the genitive case of nouns that follow them; as,

“*Ḃḡḡ molaḡ mḡḡḡḡḡ Ḃe.*”

*Praising the greatness of God.*

*Irish Minstrelsy, Vol. II. p. 236.*

The reason is, the active participles and the infinitive mood serve, in such cases, as nouns; for, the infinitive mood and active participle which is like it, partake of the nature of the noun as the past participle does of the adjective.

63. When a noun precedes the Infinitive mood of a verb active it is governed by it in the accusative case; when it follows it, in the genitive case, as we have seen.

EXCEPTIONS.—When *cum*, *for*; *ḡ*-*ḡeḡ*, *after*; *ḡḡ*, *after*, precede the verb, then the noun or pronoun coming between the preposition and the Infinitive mood, is most commonly governed in the genitive by these prepositions: Ex. *ḡḡḡḡ ḡḡ cum oḡḡe ḡḡḡḡḡ*, *he came to do business.*

64. If the Infinitive mood be taken substantively, it is then governed in the genitive case, by the prepositions *cum*, *ḡeḡ*, *ḡḡ*, *ḡeḡ*, &c. as a noun would; as, *cum ḡ ḡḡḡḡḡḡḡ*, *for their salvation or for saving them.*

65. The *Nominative Absolute* in English, or *Ablative Absolute* in Latin is translated into Irish, by the *Dative* case of the noun coming after the Infinitive of the verb “to be,” governed by *ḡḡ*, *on*: Ex.

“*Ḃḡḡ ḡeḡ ḡo’ḡ ḡḡḡḡḡ ḡḡḡḡḡ ḡeḡ ḡḡ ḡḡḡḡ.*”

*The assembly being filled with the multitudes.*

*Irish Homer, B. I. l. 74.*

“*Ḃḡḡḡḡḡ ḡḡḡḡḡḡ ḡḡ ḡ-ḡḡḡḡḡ ḡḡḡḡḡ ḡo.*”

*Gerald Nugent on leaving Ireland.*

*Irish Minstrelsy, Vol. II. p. 226.*

66. Verbs active govern the accusative case: Ex. *ḡḡḡḡ ḡḡḡḡ ḡu*, *I love thee.*



67. The Accusative case of the pronouns is used after verbs in the passive voice.

Some grammarians say this accusative form is only another kind of nominative case: it may be such; and conveniently treated as such: Ex. *ḡṛaḡuḡṡṡṡṡ* ṡḡ, ṡu, ḡ, ṡṡṡ, ṡaḡ. Here we see that ṡu, ḡ, ṡaḡ, have the appearance of accusative cases. Those who hold that they are accusatives, say, that the passive verb is taken impersonally, and the pronouns coming after, are governed by it in the accusative. Read what O'Donovan says on the matter:—

"In Latin and most other languages, when a verb active, is turned into the passive, the accusative of the verb active becomes the nominative of the verb passive; but in the Irish the accusative still retains its form and position, thus, *buaiḡ ṡaḡ, strike them*, and *buaiḡṡṡṡ ṡaḡ, let them be struck*, ṡaḡ has the same form and position; and some have thought that it is the accusative case, governed by *buaiḡṡṡṡ*, like the accusative after the Latin impersonal verbs, as *oportet me*.—*Irish Grammar*, pp. 183-4.

This appears to be confirmed by the following from Zeuss:—

"*Vix dubium est quin in vetustâ linguâ Celtica, per verbi passivi tempora, etiam exstiterit omnium personarum flexio, eo fere modo, ut in serie verborum deponentium. Sed evenit ex usu flexionis impersonalis, inde quod persona prima et secunda utriusque numeri etiam significari poterant per tertiam personam numeri singularis, infingendis tantummodo pronominibus hujus vel illius personæ, ut perierint præter hanc ceteræ personæ, quarum vix rudera quædam adhuc extant . . . . . in vetusta Hibernica etiam tertię personæ pluralis usus est adhuc frequens et communis.*"—*Liber 3, p. 463.*

Those who hold the other opinion say, that ṡu, ḡ, or ṡaḡ, are only another form of the nominative case. This seems not improbable: First, from the immediate connexion in sense, as subject, which the pronoun makes with the verb: secondly from analogy; for, if ṡḡ, ṡṡṡ, ṡḡḡ be nominatives to the verb, so ought, ṡu, ḡ, ṡaḡ, for a similar reason. Again, we have many instances in which ṡu, ḡ, and ṡaḡ, are nominatives, v. g., *ṡḡ ṡḡḡḡḡ ṡ ṡṡṡḡ ḡ ? was it Michael who did it ?* ṡḡ ḡ-ḡ; not *he*; *ḡḡ ṡṡṡḡ ḡ ? ṡaḡ-ḡḡḡ*. Now ḡ and ṡaḡ-ḡḡḡ seem, plainly enough, in these and similar answers to be in the nominative case, and therefore are so too, when coming after a verb in the passive voice.

#### Section IV.

ADVERBS;—PREPOSITIONS;—CONJUNCTIONS;—INTERJECTIONS.

68. Adverbs are of two principal kinds: adverbs in composition; and adverbs out of composition. Those used in composition are simple adverbial particles;—those out of composition are either simple or compound.

For all these kinds, see Etymology, Chapter IX. pages 109—113. In the rules for aspiration and eclipsis is shown how adverbs in composition affect the initial of the words with which they are compounded.

69. Adverbs are placed most commonly after the subject, or the nominative case to the verb which they qualify; as, *Ծ'լմէլէ րէ ցօ մալլ, he went away late.*

In poetry and figurative writing, the position the adverb holds with regard to the verb must vary; as,

“Իր յոյր Եօ ցօլ աղ Եօղ րլէ.”

How oft hath the Ban-shee cried!

*Irish Melodies.*

In general, then, the adverb is placed as near the verb which it qualifies, as can be conveniently done.

However, quite unlike the adverb in English, it cannot, according to idiom, be placed between the verb *լալլ* and the past participle; as, *he was very much praised*, *Ել րէ յօլա ցօ հ-աղ-ոյր, and not Ել րէ ցօ հ-աղ-ոյր յօլա.*

Adverbs beginning with a vowel, in coming after the assertive verb —*լր*, *Եւծ*, —are, in many instances, distinguished from the adjectives from which they are derived, by taking the aspirate *h*, prefixed; as, *Ե'օլ աղ րաղ Ե*, *he was a bad man*; *օլ*, the adjective has no aspirate prefixed; but if I say, *he did it badly*, I must put an *h* before *օլ*; thus, *Եւծ հ-օլ Եօ րլէղ րէ Ե*. *Ե'աղ-ոյալ աղ րաղ Ե*, *he was a very good man*; *Եւծ հ-աղ-ոյալ Եօ ԼաԼալլ րէ*, *he spoke very well*. *Ե'աղ-օղ աղ Լա Ե*, *it was a delightful day*; *Եւծ հ-աղ-օղ Եօ Եաղլալ րլ*, *she sang delightfully*. I say, “in many instances,” for the remark does not hold true in all cases; for in speaking of a subject of the feminine gender, the aspirate *h*, is employed before the adjective; as, *she was a young handsome woman*, *Եա հ-օլ, Լալղ, աղ Եաղ յ*.

#### PREPOSITIONS.

70. Prepositions also are of two kinds, simple and compound: of the simple, these six—*Եւմ*, *Ելլ*, *լալ*, *Եալլ*, *լալլ*, and *աղ*, when it has, like *Եւմ*, the meaning of *towards*, with all the compound prepositions, govern the genitive cases.

That the compound prepositions should govern the genitive case, it is easy to see, as they are nothing else than nouns in the dative and ablative case; but why the simple prepositions govern the genitive does not so clearly appear. The fact is, the above six prepositions given down as simple are or once were compound, having some of the simple prepositions going before them, as, *Եօ Եւմ*, *աղ-Ելլ*, *աղ-Եալլ*, &c., but they are, at present, commonly employed as simple prepositions.

71. All the simple prepositions (except *gan*, *without*; *eibiu*, *between*, which take the accusative singular), govern the dative or ablative case.

*ai*, at; *go*, to; *le*, with; *gan* (sometimes) cause neither eclipsis nor aspiration.

All the simple prepositions, except *de*, of; *do*, to; *gan*, without; *eibiu*, between, cause the initial of all nouns in the singular number, when declined with the article, to be eclipsed. See Etymology, page 23.

*O*, *le*, *ne*, and *ne*, take *n* when going before any of the possessives, *a*, his; *a*, her; *a*, their; *ar*, our; and *h*, before words whose first letter is a vowel, as, *le h-eaia*, with fear; *le h-aiiaib*, with silver; *le h-oir*, with gold.

#### CONJUNCTIONS.

72. Conjunctions have the same connecting power in Irish, that they possess in all other languages. Hence it is unnecessary to say much about them here.

73. *Aiur*, written *'sur*, *ir* and *'r*, and—like the Latin “ac,” and, has, like it, the meaning also of “as”; Ex. *caim co maic aiur eibiu lom*, I am as well as I can be. *Co* and *aiur*=as and as in corresponding clauses of a sentence.

74. The English “than,” Latin “quam,” after the comparative is expressed in Irish by *'na*, or *iona*.

#### INTERJECTIONS.

75. When an address is made to a person or thing, we use the vocative case: Ex. *a Tigeairne*, O Lord; *a mhic na g-cumhaib*, son of my affections.

76. *Mair*, woe, takes the Dative case; as, *maic dam*, woe to me. *Tuaia*, moniaib, mo naibne, and the like, expressive of pity, &c. are nothing more than nouns, forming, with the verb *ir*, expressed or understood, short sentences, which, according to their nature or construction, will take a Dative or Ablative, &c. after them: Ex. *mo naibne tu, fy!* (or) *thou art my shame*. *Ir tuaiaib lom tu—pity!* (thou art to me a pity).

#### Section V.

#### EXERCISES.

One of the best methods a person could adopt to acquire a perfect knowledge both of the Grammar and idioms of any language is, to take up some prose author, say, the most ap-

proved, in that language which he wishes to learn, to translate, at first, a few sentences from his work, into the vernacular, or into that tongue with which the learner may be best acquainted; then, after a day or two, to take up his pen and retranslate the translation as well as he can into the original,—after this to compare what is thus retranslated with the text found in the author. The learner can, as he becomes better acquainted with the language he is thus learning, enlarge this exercise according to his taste and leisure. By this system a person will be able to see how much he wants of being able to write with correctness and propriety in the language, he is endeavouring to acquire. He will see, at once, without the aid of a master, the appropriate words he should have used; the peculiar turn he should have given the sentence; the pithy idiomatic manner in which a native writer would have expressed the same idea.

Hence in this Grammar I have not given any exercises.

Those who wish to learn the language by the exercise of *translating*, would do well, then, to translate a few words daily, from any correctly-written Irish book,<sup>1</sup> and to retranslate this at their leisure;—when more advanced to translate sentences, and to retranslate them again into the original language. By this means they will find that in a very short time they shall have acquired a wonderful knowledge of the language, as it is spoken and written. In fact, the idioms of a language cannot be learned so well by any other means. That other, not unfrequently adopted, of committing idioms to memory, is a means at once tedious and slavish.

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<sup>1</sup> The translations by Nicholas O'Kearney in the two volumes of the *Translations* of the Ossianic Society, just published, are extremely elegant and literal. Rev. A. Donlevy's Catechism, third edition, is really very good, for its splendid English version and the Irish text on corresponding pages. It is, however, much to be regretted, that the orthography of the Irish text of this edition, is not correct.

Dr. Gallagher's *Seventeen Irish Sermons* are admirable. Their style is so natural, so easy, so purely idiomatic, that no Irish person, having a knowledge of the language, can read them without being affected. It is a pity that we have not got a new edition of them in an Irish dress.

The *Self-Instruction in Irish*, by John O'Daly, 9, Anglesca-street, Dublin, is the best initiatory book for beginners.

## PART IV.

### PROSODY.

#### CHAPTER I.

##### LANGUAGE;—ITS MELODY;—PROSE AND VERSE.

**PROSODY**—derived from the Greek words *μελος*, *with*; and *ωδη*, *a song*;—teaches the *melody* of language as it is spoken and written,—or its correctness of sound, and justness of measure.

The melody of language, of which we here speak, is that which consists in the rhythmical arrangement and correct pronunciation of the words of which it is composed, together with a proper regard to *Emphasis*, *Pause*, and *Tone*.

*Rhythm* lends to poetry and prose the charms arising from rightly adjusted sound.

*Pronunciation* is regulated by *accent* and *quantity*. *Emphasis* and *Pause* regard the meaning of sentences; *Tone* expresses the feelings of the speaker.

Hence *Emphasis*, *Pause*, and *Tone* belong rather to the province of *Elocution*, than to that of *Prosody*.

Hence it remains to treat here of *pronunciation*, about which we shall say a few words; and then pass on to the laws that regulate *modern* and *ancient* versification in Irish.

#### Section I.

##### PRONUNCIATION.

*Pronunciation* is the correct enunciation of a word, as it is just now, spoken by the greater part of the learned and intelligent of the people who speak the language;—or, as it is fixed by some standard authority agreed to by the majority of the nation whose language it is. To pronunciation belong *accent* and *quantity*.

*Accent* is the laying, in enunciating a word, a greater stress on one syllable than on another: or the raising or lowering of the ordinary pitch of the voice in pronouncing a syllable. It is of two kinds,—*primary* and *secondary*. *Primary* is the principal accent, or most notable stress, which some syllable in a word receives. *Secondary* is an accidental one which long words sometimes take at the termination.

Irish words, as has been remarked in ORTHOGRAPHY, are either *primitive*, *derivative*, or *compound*. *Compound* words retain the accents of their component members. *Derivatives* follow, in their accentuation, the nature of the primitives from which they are derived. *Primitives*, whether of two or three syllables, have, generally speaking, the accent on the first.

### *Of Quantity in Irish Words.*

The *quantity* of a syllable is that time which is occupied in pronouncing it. It is long or short.<sup>1</sup>

A vowel in Irish is *short*, when it is the last letter in a word of two, three, or more syllables.

A vowel is *short* when it follows an accented syllable.

A vowel is *short* when it has after it in the *same* syllable, two consonants.

A *final* vowel in a word of *one* syllable, is *long*; a few words excepted.

A vowel, when it has only a single consonant after it, is very often *long*.

A vowel, when marked with the Irish grave (') accent, is *long*.

Of course the six long diphthongs are always long; and so are the seven short diphthongs when the first vowel of each is accented.

The five triphthongs are long.

The terminations *an*, *in*, *o3* in derivative words, are *long*.

The preceding rules regard the pronunciation of the Irish language in general, whether used in verse or in prose.

Prose is language not adjusted to a certain measure of syllabic feet.

### *Section II.*

#### ON VERSE.

There have been in Irish, as in most other languages, various kinds of verse, and various rules to guide one, in embodying the poetic spirit under each particular kind. But the age for cramping the movements of the mind by attention to a number of rules—which for Irish poetry-writing, were quite mechanical—has just now, gone by. The public mind now sees

<sup>1</sup> M'Curtin says there is a third quantity which he calls the "middle." But this can be reduced to the long or short.

and acknowledges, that poetry cannot be shackled by attention to such rules, laid down by sages who fancied nothing could be really good or elegant, but what had been measured and squared.

"Poetry," to use Mr. Macaulay's words, "is, as the most acute of human beings, Aristotle, said, more than two thousand years ago, 'imitation.'"<sup>1</sup> It is the imitation of nature, and the more closely it approaches that great pattern, the more perfect it becomes. But who *can* prescribe rules for the working of that great architype herself?

"The heart of man," continues the celebrated author whom I have just quoted—"is the province of poetry, and of poetry alone." The heart of man! And can the heart of man be governed by any unsentimental regulations, no matter how fixed, or how ancient soever? Why then have poetry whose province is the heart, fitted and trimmed out by rules which have no foundation in nature, nor in those principles by which the movements of the heart are often more or less regulated? Hence, "an art essentially imitative," says the same gifted writer, "ought not, surely, to be subjected to rules which tend to make its imitation less perfect than they would otherwise be, and those who obey such rules ought to be called, not correct, but incorrect writers."

It is useless, then, for a writer on Grammar to set down rules for the direction of that faculty whose very irregularities, like the wanderings of comets, only tend to make their course, perhaps, more regular, at least, grander and more sublime; or like the unevenness on the earth's surface, only serve to make the landscape more beautiful and more enchanting. The Irish language is, admittedly, rich and copious, and capable of being moulded to suit any form of thought. It has adapted itself to the multiform rules of the ancient Celtic bards, to convey in the most pithy mould, the deepest thought, or the most sublime sentiment. Or, it will yield to the plastic hand of the modern artist and convey, when used by such as Dr. M'Hale, the charms of song in measures as smooth, as our great national Poet himself could ever have blended the beautiful melodies of Ireland. Or again, inspire us with martial courage by enkindling with its Celtic fire the speeches of the heroes of Troy and Greece. It can, too, breathe the magic of new

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<sup>1</sup> Macaulay's Essay on Moore's Life of Lord Byron.

creation into those sublime and soul-stirring Hymns—the “Dies Iræ,” and “Stabat Mater,” in strains as touching and grand, as if it had been the language of the holy Franciscans Thomas de Celano, and Blessed Jacopone di Todi, when, more than five hundred years ago, they first composed those immortal pieces which the world so much extols and the Church herself admires.

How true all this is, the reader will easily judge from the following pieces of *modern* Irish poetry selected chiefly from the poetic writings of the illustrious Archbishop of Tuam, whose muse, as favored as any of the heaven-sprung daughters of the Olympian god, has loved to deck the garlands of song she weaves in the befitting costume of Celtic drapery. He will readily perceive that "a child of song" that learns to lisp in English Iambics, can frame our Celtic speech—if he have at command all its metrical resources—to the same *accented* measure and poetic cadence, as are required for that language in which Swift scolded and satirized; Byron sung of the faded glories of the classic land of ancient Greece; Moore produced that matchless priceless gem of English poetry—Lalla Rookh.

**LET ERIN REMEMBER THE DAYS OF OLD.**

Fonn—"The *Red Fox*."

## I.

Բիժեա՛ծ արմնե այժ Երբե արդ Դա Լաւելի, ծո Կի,  
 Տըլ ծո Երալէ Ե Լաճի Բելոյ Ի Լ Բելլ-Եարե, [Իյժ],  
 'Նաւար Կի յո՛ծ Ժ'ան ծը-Երիժե արդ Երաճարծ ՊաօլեաճԼալոյ ան  
 Պո Երալծ ծ'ոյ Դարմ Ե Կի Կալլաճ Ե'ր Բալ-Եարե;  
 'Նաւար ԲՅաօլ Ե Իյժէ Երալ ՅԼա Դո Երաօծ-Իրալծ',  
 ԵաԵարե Ե Լաօճն Եւմ Եաճ Կո Լաօնար;  
 Տըլ ծո ԲաԵա Բելծի Երբեարդ այժ Եալարծ Յո Դաժ,  
 Պ Կ-Երծոյ-ԲԼալԲՅ ան Ե-ՏարաԴալՅ Երեւարմար.

## II.

Երբ երեւոյց արեւելէ Նաւաթի ան շարժալիւն ալ լիւծալ,  
 'Լա լիւ լուր ան Լա ելիւ ալ թափած,  
 Շիւթիւ թափ-ժոյճիւ լիւ, 'նալիւ երեւոյց յո-նալ,  
 Արեւիկա ի լիւն ալ լաւած:



Պար ընդ տն՝ արկնոց ինձոյն մէջ բաձար,  
 Լաջ-լեւր արի դա լաւելի եւ զ-շարժեալ,  
 'Տ յօ ինձոյն մէջ ծարսած արի զ-շնորհ քաջ ընդարձ,  
 Եւ ինձոյն քաջ ինձոյն-տոն ինձոյն.

Եւ զա ինձոյն արի ընդ տոն ինձոյն  
 Բարձր դա ինձոյն,  
 ինձոյն ինձոյն ինձոյն ինձոյն ինձոյն,  
 Եւ ինձոյն, ինձոյն-արձոյն ինձոյն.  
 DUBLIN : MDCCCLII.

IT IS NOT THE TEAR AT THIS MOMENT SHED.

Բոն—“Ո՛ր ընդ ինձոյն.”

# I.

Ո՛ր ինձոյն դա ինձոյն, ինձոյն ինձոյն,  
 ինձոյն ինձոյն ինձոյն ինձոյն,  
 Եւ ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն :  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն.

# II.

Եւ ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Եւ ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն.

*Idem, p. 25.*

## THE MINSTREL BOY.

# I.

Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն,  
 Եւ ինձոյն ինձոյն ինձոյն ինձոյն;  
 Եւ ինձոյն ինձոյն ինձոյն ինձոյն,  
 Ո՛ր ինձոյն ինձոյն ինձոյն ինձոյն.

Ա իյի նա ն-ճան ! ար ան Լաօ-ժեօյլ շրի,  
Պա Կ-բելժեաճ ան Բաօշալ ծո ծ' ծաօրած,  
Ե՛ւ Լաօն իրար անան Լե ծո Կոլած ծո Կի,  
'Տ Լաօն Լաօն անան Լե ծո Բաօրած.

## II.

Պո իյր ան Կարծ, ճէր Կա իյր, ծո Բօյլլ,  
Ե՛յ Կ իրօյժե Կեան-Եաշլաճ, Երեանար ;  
Եր Կաօբ Բէ Եճաճ Կարարիշ ան ժեօյլ,  
Պո ԲԵԱԾ Բէ 'ան Երճ Կի Բեանար :  
Եր ծոճար ; Կի Կիլիճ Կարիշ ծո իւճ,  
Ա իրար Կաօրի նա Կ-Բեաճ Բաօր ;  
Եր Կի Կարիբեան ծո Կ-Եւշ ծո Լաօն Կի-Բիւճ,  
Լար Կարիբե Կ'ր Կրօրի նա Երե.

*Idem, p. 37.*

I SAW FROM THE BEACH WHEN THE MORNING WAS  
SHINING.

Պո ժօյարիւ ար Կարիւ, ար ան Կար Եր Կ ԼիւրԵ,  
Ան Լոշ Կրեաշ Բաօր ԲեօլԵալ Կ Կ-Լարի Կիշ ԲԿան ;  
Պո ԵարԵար Կիւր, Կ'ր ան իրար Եար Եր ԿաօրԵ,  
Ե՛յ ան Լոշ ար ան Կ-Յարիւ, 'ր ան Երե Եր Երճաճ.

*Idem, p. 55.*

## DIES IRÆ.

Լա ան Կիւճ, Լա ան նա ԿեւԼԵ,  
ԼորՅԲար Եալան, իրար Կ'ր ԿեւԼԵ ;  
Պար Եար Դաճիճ 'ր ԿԿա Կարի-ԲԵւԼԵ.

Dies iræ, dies illa,  
Solvat sæclum in favilla,  
Teste David cum Sibylla.

## STABAT MATER.

Տեար ան Կաճար Բաօր Կրօն ԿաԵ,  
Աիշ Կրաօն նա Կրօճ 'շալ ծո ԿրաճԵ,  
Կճ'Կ Կ'ր ար, Կ Կա ծո Կի.

Stabat mater dolorosa,  
Juxta crucem lacrymosa,  
Dum pendebat Filius.

The mother stood with anguish torn,  
Beneath the cross, on which forlorn,  
Hung her agonizing Son.

*Երար նա Կրօճ, p. 9.*

[The following beautiful hymn, *Jesu dulcis memoria*, composed by St. Bernard, and sung by the Church in the office of the Sacred Name, has been translated into Irish verse of the same metre as the original, by one who gives his *nomme de plume* as *Anonymous*. The translation is very literal, yet idiomatic, preserving the dignity, simplicity, and beauty of the Latin hymn, together with that necessary elegance—in order to be a suitable translation—its capability of being adapted to the same musical notes].

Jesu dulcis memoria,	ՏԱՅԻՐԵ ԼԻՊԻ, ԽՐԱ, Ա ՊԵՏԻՄԻՆԱԶ ՇՈՐԾԵ,
Dans vera cordis gaudia,	ԵԱԾԱՐԵՇՈՐԻ ՇԱՐԻ ՔՈՐ-ՇՈՐԾԻՆԻ ՇՐՈՐԾԵ,
Sed super mel, et omnia,	ՇԱՐ ԱՊ ՊԻԼ Ա՛Ր ԶԱՇ ԱՅԼԵ ՊԻԵ,
Ejus dulcis presentia.	ԵԱ ԻՍԵԱԼ ԶՈ ԲԱՅԻՄ ԼԻՊԻ ԱՊՊ ԲԱ Ե-ՐԼԻՅԵ.

Nil canitur suavius,	ՈՂ ԵԱՊԵՇԱՐ ՇԵՇԻԼ ՊՈՐ ԼԱՊՊԵ,
Nil auditur jucundius,	ՈՂ ԵԱՊԵՇԱՐ ՔՈՇԱՐԼ յՐ ԵՊՊԵ,
Nil cogitatur dulcius,	ԶԱՇ ՈՂ ԷՂՅ Օ ՇՐՈՐԾԵ ԱՊ ԵԱՊՊԵ,
Quam Jesus Dei Filius.	ՊԱՐ ԱՊՊՊ ԲԱՅԻՐԵ ՊԻՇ ԵՃ ՊԱ ԵՐԱՊՊԵ.

Jesu spes pœnitentibus,	ԽՐԱ, ԵՇՇՇՐ ԼԱՊԵ ԱՊ ԶԵՐ-ՇՈՐԾԵ,
Quam pius es petentibus !	ՈԱՇ ԵՐԼ ԵՈ՛Պ ԵՊԵԱՊ ԵԱ ՕՐԵ-ԲԱ ՝ԵԼԱՐԶ !
Quam bonus te quærentibus !	ՈԱՇ ՔԵՐԼ ԵՈՊ ԵՃ ԵԱ ԵՈ ԼՈՐԶ ԲԱ Ե-ՐԼԻՅԵ !
Sed quid invenientibus ?	ՈԱՇ ԵՐԾԵ ՔԵՐՊ, ԵՈ ՔԵՐԼԵ Ա Զ-ԵՐՈՐԾԵ ?

Nec lingua valet dicere.	ՈՂ ՔԵՐՈՐԻ ԼԵ ԵՇԱՊԶԱ Ա ԼԱՅԻ,
Nec littera exprimere ;	ՈՂ ՔԵՐՈՐԻ ԼԵ ԼԵՐԵՐԻ Ա ՇԼՈՅԻ ;
Expertus potest credere,	ԼՐ ԱՂՅ ԱՊ ՔԵԱՐ ՔԵՐԻՇԵ Ա ԵԱ,
Quid sit Jesum diligere.	ԵՐԵՍԵ Փ ԶՐԱԵՍԶԱԾ ԽՐԱ, Ա ՈԱՅ.

Sis, Jesu, nostrum gaudium,	ԽՐԱ, յՐ ԵԱ ԱՐ ԼԱՅԻ-ԶԱՐԻ,
Qui es futurus præmium,	ՁԻ Պ-ԵԱՐԻ ԱՊՊ ԲԱ Ե-ԲԱՐՃԱԼ ԵՐԼ, ԵԱՐԻ ;
Sit, nostra in te gloria,	ՁԻ Պ-ԶԼՈՐԻ ԵՐԵԱԾ ԽՈՊՊԱԾ-ԲԱ, Ա ՈԱՐ,
Per cuncta semper secula.	ԵՐԵ ԲԱՐՃԱԼ ՊԱ ԲԱՐՃԱԼ, ԶՈ ԵԱՊ.
Amen.	Ամեն.

To the specimens I have given of the capabilities of the Irish language for all the purposes of melody and rhyme, I will add another, which, though the verses be not clothed in language so elegant nor so dignified and classical as Dr. M'Hale's, will, at least, afford evidence how easy it is to realize the wish expressed by Davis, of translating our charming popular national lyrics, that are thoroughly Celtic in all save in dress,—into Irish at once simple, and intelligible to the Irish-speaking portion of our countrymen. The specimen is from a manuscript translation of *The Exile of Erin*. I call it a *translation*, for, I believe proofs are wanting of its being the original of that famous national lyric—"that first and

most beautiful of songs," as Ellis calls it; and cannot therefore interfere in any way with the rival claims of our countryman George Nugent Reynolds and Mr. Campbell.<sup>1</sup> Here it is: it differs entirely from Collins' version, as may be seen by the rhyming at the end of each strophe.

Եօրոյ զմտ առ զսայն յիյրեւեհ ծ Էրո,  
 Բի 'ն ծրւծոս ասի ա լոմ-ճւարէ քարս ԶԶր տրոմ ;  
 Այն ա էրն էւշ ըն օրոս ալշ մայրն ալշ թրւշ,  
 Հմտ ըրնալ թաօս առ շոյոյ ծ'բաշ ոս չաօս ոս-լոմ.  
 Այր ըսւլ չալ ոս մայրոս Բի ա ընթալ ալշ քարոս,  
 Բի ալշ թրւշ էար Էրոյր-Բառնրոյշան ոս մարս,  
 Ան յալ ահ ա ծ-ժոյշաօս Է, 'ր ա ծ-սւշ ըն քօր արոս,  
 Փօ ըրոյրն Բի-մարտա ա Էրոսահ չօ Բրաւ.

Oč! jr truaž è mo čar řaol amžar a dŭřačt,  
 Ta an řioňac řan řiađ zo řuamňac ň a luđe;  
 Ačt ažam-řa ňl cojmŭc ō ocŭř jr zuařačt,  
 Mho řeač, nđ mo čŭř řejŭ ň řejcřeađ a čojďce.  
 Nj řejcřeađ a čojďce ňa žleanřa a'ř ňa řžaća,  
 Aň a ž-cařejb mo řŭřeař a řaožal a'ř a m-beaća,  
 Mho čŭřt čaolŭ ň čŭřŭřeađ zo h-euž le ňa m-blaća,  
 'S ň bualřađ řuař biň-čeołta Čŭřeaň zo bŭač.

Շնչե, մօ շիր քնն, չի՞ տընչէտէ չօ Կ-յօմլան.  
 Այ՛ մօ արիւնչ՝ յի քաջայմ ծօ Շաւան չօ Եօժ,  
 Ա՛ւր բարաօյր!՝ Դսայր և ծնրայմ, շայմ և Ե-բաժ սար շիր  
 քաճրան,  
 Այ՛ լրտալիքաժ ար մօ Շարմիքի յի քեյքքաժ յիօր մօ.  
 Ե-Բայլ քն՝ Դ ծան ծան, և Շնչաւանի ծայր! քաժ մօ Դաօշալ,  
 Եյլէ ար ար ա՛յ մօ իշք քնն չան ծօճար ղա Բաօշալ,  
 Բայլէ յի Շարմիք օրմ լան մ'աճար ա'ր մօ չաօլ,  
 Փ'եւշ քաժ Լե մօ Շօրայր, ղօ մօ Շաօրեաժ շայր Եօժ.

Irish can, therefore, be adapted to any of the measures in use either in English verse, or in Latin Hymnology.

Hence it is unnecessary to say anything about the Iambic,

<sup>1</sup> For a satisfactory account of this interesting subject see "THE SONGS OF IRELAND, EDITED BY MICHAEL JOSEPH BARRY.—Appendix, *Authorship of the Exile of Erin, &c.*, 4th Edition. Dublin: James Duffy, 1884.

Trochaic, or the Anapestic measures, &c. which are the framework into which our English poetry is wrought; or of the dactyls and spondees so often couped over by the student, in Latin verse. *The study of the poets of either language is just the best way in the world, and perhaps the only way, to acquire a correct knowledge of writing poetry:* for, in lispings, even mechanically, the syllabic feet of each verse, we imperceptibly drink in from the Helicon flood, some of that elixir which gives the poet life.

Yet as there may be some one among the readers of this Grammar who may feel particularly anxious to know something about the versification in use among our ancient bards, we shall—after strongly recommending him, if he desire to write as they wrote, to read and study the works they have left—say a few words on each of the different kinds of versification known and practised by our Irish  $\text{r}^{\text{h}}\text{y}^{\text{e}}$ .

### Section III.

#### IRISH VERSIFICATION; ITS VARIOUS KINDS; ITS REQUISITES.

There were three kinds of verse in use among our ancient bards—the  $\text{D}^{\text{a}}\text{n} \text{d}^{\text{h}}\text{r}^{\text{e}}\text{a}^{\text{c}}$ ,  $\text{O}^{\text{z}}\text{l}^{\text{a}}\text{c}^{\text{a}}\text{r}$ , and  $\text{B}^{\text{r}}^{\text{u}}\text{l}^{\text{i}}\text{n}^{\text{g}}\text{t}^{\text{e}}\text{a}^{\text{c}}$ .

Of these three the first and principal kind is  $\text{D}^{\text{a}}\text{n} \text{d}^{\text{h}}\text{r}^{\text{e}}\text{a}^{\text{c}}$  or *direct metre*, as its name imports, of which there are five principal species called:  $\text{D}^{\text{e}}\text{i}^{\text{b}}\text{i}^{\text{d}}^{\text{e}}$ ,  $\text{S}^{\text{e}}\text{a}^{\text{d}}\text{h}^{\text{a}}$ ,  $\text{R}^{\text{a}}\text{h}^{\text{a}}\text{r}^{\text{z}}^{\text{e}}\text{a}^{\text{c}}$   $\text{m}^{\text{o}}\text{r}$ ,  $\text{R}^{\text{a}}\text{h}^{\text{a}}\text{r}^{\text{z}}^{\text{e}}\text{a}^{\text{c}}$   $\text{b}^{\text{e}}\text{a}^{\text{z}}$ , and  $\text{C}^{\text{a}}\text{r}^{\text{b}}\text{a}^{\text{i}}\text{l}^{\text{i}}\text{n}$ ;—of each of which we shall treat presently.

The second is called  $\text{O}^{\text{z}}\text{l}^{\text{a}}\text{c}^{\text{a}}\text{r}$ —from the word  $\text{o}^{\text{z}}\text{l}^{\text{a}}\text{c}^{\text{a}} = \text{d}^{\text{z}}\text{lao}^{\text{c}}$ , a *hostage*, or *young slave*; that is, *servile metre*, because it is nothing more than an imitation of  $\text{D}^{\text{a}}\text{n} \text{d}^{\text{h}}\text{r}^{\text{e}}\text{a}^{\text{c}}$  in its various species, requiring, except when made after that style of verse called  $\text{S}^{\text{e}}\text{a}^{\text{d}}\text{h}^{\text{a}}$ ,—only seven syllables in every line.

The third is  $\text{B}^{\text{r}}^{\text{u}}\text{l}^{\text{i}}\text{n}^{\text{g}}\text{t}^{\text{e}}\text{a}^{\text{c}}$ , following much the style of  $\text{O}^{\text{z}}\text{l}^{\text{a}}\text{c}^{\text{a}}\text{r}$ , having like it seven syllables in each line; yet requiring what is called *correspondence* and also a kind of *concord*, *union* and *head*, the meanings of which shall be given just now. It is generally composed in imitation of  $\text{C}^{\text{a}}\text{r}^{\text{b}}\text{a}^{\text{i}}\text{l}^{\text{i}}\text{n}$  and  $\text{S}^{\text{e}}\text{a}^{\text{d}}\text{h}^{\text{a}}$   $\text{m}^{\text{e}}\text{a}^{\text{d}}\text{h}^{\text{a}}$ .

From this short classification of the different sorts of ver-

sification employed by our ancient bards in heroic poetry, we see that *Ḃan Ḃíneac* was the leading kind, and that if this be known it is easy to know the others.

Now what are the requisites for writing *Ḃan Ḃíneac*, which O'Molloy says is the "most difficult kind of composition under the canopy of heaven?" "Maximè autem de Metro, omnium quæ unquam vidi, vel audiui, ausim dicere quæ sub sole reperiuntur, difficilimo, &c."—*Grammatica Latine-Hibernicâ*, p. 144, quoted by O'Donovan.

Well, there are seven, viz.—1st, a certain number of syllables in each line; 2nd, four lines in each quatrain or stanza; 3rd, Concord; 4th, Correspondence; 5th, Termination; 6th, Union; 7th, Head. A few words now in explanation of each of these requisites, and then we shall, in a general way, know in what *Ḃan* or *Rann Ḃíneac* consists.

1. The number of syllables in each line varies according to the various kinds of verse in *Ḃan Ḃíneac*, for if it be that species of it that is called *Séadna*, it must in the first and third lines have eight syllables; in general, each line consists only of seven syllables.

2. A quatrain, as its name denotes, is a stanza consisting of four lines, or of two distichs or couplets. The first couplet is the *leading* part of the stanza, called, from its office, *reolað*; the second *comað*, because it *closes* or completes the stanza.

Every stanza called in Irish *Rann íomlan*, or *complete measure*, must make complete sense of itself without any dependence—save that in connection with the general subject matter—on the succeeding quatrain. The couplets even have often this quality.

3. *Concord*, or *Alliteration*, comes next. It is called in Irish *Uaim*, because it helps to *frame* and polish off the whole stanza, and requires that two words in each line shall begin with the same consonant or with a vowel.

#### *Example.*

Éire nocht in Éirín áin,  
 Mhór a cuid can ciorcáin;  
 Flata fial, ír luccaíne lan,  
 Lúcta íomda, corruca tnom.  
 Colum-cille no chan.

How prosperous Eire is this night!  
 Her immense substance is free from taxation,  
 Her princes are hospitable, her palaces are full,  
 Her people numerous, and her crops productive.

*The Prophecies of St. Columbkille, &c.*

Edited by Mr. Nicholas O'Kearney.

In the first line we see *Εἶρε* and *Ἀἰὴ*, form a concord, for both words begin with a vowel; in the next line *κυρὸ* and *εἰσρεῖται*, form a concord, as both commence with the same consonant *c*; and so in the third line *πλατὰς*, *ἤλαι*, and *λυσσάσιν*, *λαῖν*; and in the fourth, *τόρρητάς*, *τροπὴν*, in which the same letter forms the initial in the two last words of each line.

In the first verse of the hymn sung at Lauds by the Church, in the office for a "Confessor non Potifex," we find this trait of Irish poetry fully observed:—

Jesu, corōna celsior,  
 Et vērītas sublimior,  
 Qui confitenti sērvulo,  
 Reddis perēnne prēmium;

Here, in the first and last lines of the stanza, observe how the two last words in each have the same initial consonant.

Concord is either *proper* or *improper*; the proper called *Ḟḡor-uaim* or *uaim cluairre*, from the *perfect* symphony that arises from the repeated sound of the same consonant, or of two vowels, in two consecutive words, requires the two *last* words of a line to begin with the same consonant or with a vowel. Improper concord, called *uaim rúile*, or *uaim zḡúire*, because pleasing to the eye only, is had when the two words whose initials are vowels, or the same consonant, are *not* the *last* in the line. Improper concord can be used for the proper and *vice versá*, in the *first* distich of the stanza, but in the *third* and *fourth* lines the proper concord must be observed.

*Example.*

Ḙḡḡ Ἀἰὴ ἡ Ἐἰρηρὶ νḡḡτ,  
 Ḑḡḡḡ ḡḡḡ ḡḡ ḡḡḡ ḡḡ Ἀḡḡḡḡ;  
 Ḥḡḡḡḡ ḡḡḡḡḡ ḡḡḡḡḡ ḡḡḡ,  
 Ḥḡḡḡ ḡḡ Ḥḡḡḡḡ ḡḡ ḡḡḡḡ Ḥḡḡḡ.

Though this Eire is so prosperous this night,  
 A time will come when she will be reduced to destitution;  
 A powerful force of strangers will invade her,  
 From Lochlan of the sea-faring Galls.

In the first line we have an improper concord, for  $\Delta\eta$  and  $\text{C}\eta\eta\epsilon$ , beginning with vowels, are not the last words of the line. In the third and fourth lines we have perfect concords in  $\epsilon\epsilon\tau\eta\eta$  oil, and again in  $\eta\gamma\eta\sigma$  3all.

An  $\eta\alpha\eta\mu\beta\epsilon\alpha\eta\lambda\alpha$ , that is, any part of speech that serves to connect or explain the noun, adjective, verb, or participle, does not prevent a concord. Neither does "aspiration, eclipsis, or the intervention," says Haliday, of any adventitious letter, impede a concord." But if the  $\eta\alpha\eta\mu\beta\epsilon\alpha\eta\lambda\alpha$ , *afterword*, i.e. a preposition, a pronoun, an adjective, or adverb, become united with a word, so that it form with it one complex term; or if it express an idea of itself it then is allowed to form a concord.

$\text{P}$  aspirated, because it assumes the sound of  $\text{f}$ , makes concord with it; and  $\text{f}$ , because it loses its sound, allows, when aspirated, the consonant or vowel that follows it to make up the concord; as in the second line of the first stanza of *St. Bearcan's Prophecy*:—

"Re coḡḡeḡe zo h-ḡḡḡḡ ḡḡḡḡ;  
On my arrival in chilling Arran;"—

Here  $\text{ḡḡḡḡ}$  (having the initial  $\text{f}$  aspirated), makes concord with  $\text{ḡḡḡḡ}$ . We see also that the adventitious letter  $\text{h}$ , does not prevent the concord:  $\text{z}$  aspirated concords with  $\eta$ ; but  $\text{f}$ , followed by a vowel or a consonant, will not form a concord with  $\text{f}$  in the beginning of the succeeding word, unless it be followed by a vowel or by the same consonant. Hence  $\text{fb}$ ,  $\text{fc}$ ,  $\text{fd}$ ,  $\text{fe}$ ,  $\text{fh}$ ,  $\text{fi}$ ,  $\text{fo}$ , &c., will concord only with  $\text{fb}$ ,  $\text{fc}$ ,  $\text{fd}$ ,  $\text{fe}$ ,  $\text{fh}$ ,  $\text{fi}$ ,  $\text{fo}$ ; so too  $\text{cf}$  agrees only with  $\text{cf}$ .

4. *Correspondence* which is something like rhyme in English poetry, requires, when *perfect*, or  $\text{f}\lambda\eta$ , the final vowels and consonants of two words—the *last* in each of the two lines of the distich—to be of the same class; when *imperfect*, or,  $\text{b}\eta\eta\text{f}\text{e}$ —it requires the agreement of vowels only, without any regard to consonants.

But in order to know what correspondence is, we must know the letters that correspond, which are as follow:—<sup>1</sup>

1.  $\text{S}$ , which "is called by the bards the queen of consonants, from the peculiarity of the laws by which it is aspirated and eclipsed."

2. Three *soft* consonants;  $\text{c}$ ,  $\text{p}$ ,  $\text{t}$ .<sup>2</sup>

<sup>1</sup> See Haliday's Irish Grammar, p. 159. Dublin: 1806.

<sup>2</sup> "Nothing, however," says O'Donovan, "is more certain than that the Irish poets are wrong in styling  $\text{p}$ ,  $\text{c}$ ,  $\text{t}$ , *soft* consonants, and  $\text{b}$ ,  $\text{z}$ ,  $\text{d}$ , *hard* consonants, for the latter class are undoubtedly the *soft*. . . . . The entire classifi-



3. Three *hard* : b, d, g.
4. Three *rough* ; c, e, f.
5. Five *strong* or *stiff* ; h, l, m, n, r.
6. Seven *light* ; s, t, z, v, y, p.

From the preceding list, we see that words ending with consonants that are ranked in the same class, are said by Irish bards to correspond or to be in rhyme. Thus any word ending, for example, in c or p, will rhyme with another word that ends in t, because c, p, and t, are of the same class. So again, words ending with h, l, m, n, or r, are said to rhyme, as they are all of the same division, as seen in the above list. It is needless to remark that in modern poetry this classification of the letters, though quite correct according to the division of organic sounds, does not come under the laws of rhyme, but wonderfully accords with *verbal* or *literal* parallelism in Hebrew poetry. This correspondence may be better known from the following examples :—

Μηρεταιν ταν ειρ δ'Ερηνησ υαημ,  
 Re τοιζοετ ζο η'Αηαν φυαη ;—  
 βερδ Ερη ζαν ηαν ζαν ηατ,  
 Co τοηη αν τ-λεδ αηζατ.

Ir οιαζ Εηη αν αηηα ηυαηδ,  
 Ticc αηηη τειηη α τυαηδ ;  
 βερτα αζαηδ ζο η-λετ-ελιατ ;—  
 δ'Ερηη ηηε βα η-αη τηιατ.

Μαοη βεαηεαν ηδ εαν,

*Irish Prophecies*, pp. 126-8.

In the second stanza we find ηυαηδ and τυαηδ correspond, and εηιατ with τηιατ, as perfectly and as fully as in English poetry. This stanza affords an instance of what is called by Irish poets *ηαν*, or *full* correspondence of the most perfect kind. In the first stanza we see that ηατ and αηηζατ rhyme, because ε, in ηατ, and ε, in αηηζατ, are consonants of the same class. υαημ and φυαηη, the last words of the first and second lines in the leading couplet of the first quatrain, form an *imperfect* correspondence, as the consonants η and η are not of the same kind, and the vowels alone are found to correspond.

5. *Termination* or *Ρηηη*, requires that the last word in the second and fourth strophe, exceed the final word in the first and second strophe of the stanza by one syllable ; so that if the last word in the first line contain only one syllable, the last word in the second line should contain two, and if the last

cation is pretty correct, and founded on the nature of articulate sounds, except that the second and third classes are misnamed, and that l, η, η, which are liquids, should not, from the nature of articulate sounds, be classed with b, d, z, η.—*Irish Grammar*, note, pp. 416, 416.

word in the third strophe consist of two syllables, the ending one in the fourth must have three syllables: The first is called simply *ῥῶτη*, or the minor ending; the second, *ἀρὸς ῥῶτη*, or the major ending. The correspondence is not affected by this additional syllable, as it forms part of the word with which it is joined. Hence any prefix, such as an adjective or a simple adverb, that becomes embodied with the noun or verb, is, by the poets allowed to form a major termination. We give an example:—

Ἦτορταρ Ἀλβανῆς ἀνὴρ ῥῶτη,  
 Καίμα βίαν α ἑ-καὶ Σαῖνῆ;  
 Ὡς λαοὶν ὀφείματα Ἀλβαν,  
 Ἄν ῥαίλας βα ἡ-τορταρ.

*Irish Prophecies*, p. 126.

In this quatrain the last word of the second line in the leading couplet contains a syllable more than the last word in the first line of the same; and in the fourth line, the last word contains one syllable more than the last word in the third line which contains only two syllables.

Again:—

Δὰν δο λαίη-ρε, α Οἰρὴν ἡνς ῥῶτη,  
 Ὡς εἰς αὐτὸν ἄν ῥαίλας α ῥ-αῖλας-ῥῶτη;  
 Ἡ ῥαίλας ἰαδ ὡς ἀμαρ,  
 Ὡς δο εἰς αὐτὸν ἀν κόπῃ ἐλῆναι.

By thy hand, Oisín son of Fionn,  
 Though thou art an aged man at Crumlin;  
 Thou couldst not possibly have expelled them all,  
 As did the just Cleric.

*Transactions of the Ossianic Society*, vol. I. pp. 104, 105—*Battle of Gabhra*.

6. Union, called *ἑνωσις*, is a symphonious agreement between the final syllables of each hemistich or half-line, which produces a pleasing cantilena or musical cadence, that is further heightened by a unison in each alternate line of every couplet, between vowels and consonants of the *same kind*, which in the principal words of every second line of each distich are made to form, as in Hebrew poetry, a correspondence with letters of the same class in the principal words of the preceding line. Sometimes this agreement is required only in the second couplet of every quatrain. For the agreement of vowels it is only necessary that they be in each line, *broad*; or in each, *slender*. A slender could not chime with a broad, nor a broad with a slender. The following example will better help to illustrate all we have just said:—

l̃h̃m̃ũñ r̃h̃ũãb̃ b̃l̃ãt̃z̃ẽãl̃ ã b̃h̃ãt̃,  
 'S̃ ã r̃h̃ũãz̃ 'h̃ã h̃z̃ãt̃ẽb̃ẽãñt̃ z̃l̃ẽc̃,  
 D̃ẽĩr̃ ñẽãm̃b̃ũĩb̃ẽ c̃ãĩñẽ ã c̃h̃õt̃,  
 'S̃ f̃ãĩb̃ẽ ã r̃t̃õc̃ m̃b̃ẽñh̃b̃ũĩb̃ẽ b̃h̃ẽc̃.

*E. O'Hussey.*

In this stanza we have first *b̃h̃ãt̃* chiming with *c̃h̃õt̃*; and *z̃l̃ẽc̃* with *b̃h̃ẽc̃*; and in the second couplet *c̃h̃õt̃* and *r̃t̃õc̃* the final syllables in each hemistich. Again, for unison in each couplet, see *r̃h̃ũãz̃* agreeing with *r̃h̃ũãb̃*, and *h̃z̃ãt̃ẽb̃ẽãñt̃* forming a unison with *b̃l̃ãt̃z̃ẽãl̃*—all in the first couplet. Again, look to the second couplet, have we not *f̃ãĩb̃ẽ* making a correspondence with *c̃ãĩñẽ*, *r̃t̃õc̃*, as we have showed already, with *c̃h̃õt̃*, and *m̃b̃ẽñh̃b̃ũĩb̃ẽ* with *ñẽãm̃b̃ũĩb̃ẽ*?

To illustrate this more fully we give the first stanza of that hymn composed by our countryman Sedulius, A.D. 430, and sung in the Divine office on the feast of Epiphany, beginning with the words *Hostis Herodes impie*, changed now into *Crudelis Herodes Deum*:—

Hostis Herodes impie,  
 Christum venire quid times?  
 Non eripit mortalia,  
 Qui regna dat cœlestia.

Here *impie* and *venire* having the same vowel sounds, form a correspondence; so do *Herodes* and *times*; *mortalia* and *regna* correspond; *non eripit* forms an harmonic unison, so to speak, with *qui regna dat*; *mortalia* and *celestia* chime.

7. *Ceann* is called by those who have written on Irish prosody, in the English language—*head*. It also means *one*, and consists—no matter which translation we select—in having the last word in every distich a monosyllable in writing that kind of verse is called *Séadna*.

8. The eighth requisite for *D̃ãñ d̃ĩñẽãc̃*, is what is called *Amur*, and which is much the same as imperfect correspondence, or, correspondence of vowels only, but with this trifling restriction, that the words which correspond must have the same number of syllables; as, in *l̃ãõĩz̃ ñã r̃ẽãl̃z̃ã*, by Oisín, edited by Miss Brooke, p. 412.

Õĩr̃ĩñ.—*l̃ãõĩz̃ ã z̃-c̃ũãl̃ã t̃ú̃ ãñ t̃-r̃ẽãl̃z̃?*

*l̃ã m̃ĩc̃ c̃ãl̃p̃r̃ũĩñ ñã r̃ẽãl̃m̃ r̃ãĩm̃;*

*D̃õ ñĩh̃ẽãd̃ ãh̃ ãõñãr̃ l̃ẽ f̃ĩõññ,*

*z̃ãñ ãõñ ñẽãc̃ ãñ d̃'ẽĩãññãĩb̃ f̃ãĩl̃.*

It is further required that the same word be not used *twice* with the same meaning in the same half-line; but different cases of the same noun, or different tenses of the same verb are allowed.

Φαν δίπνεα, in order to be perfect, must have at least four of the foregoing requisites—the three last are required only for particular species of it. As these requisites can be differently supplied and arranged, it necessarily happens that there are belonging to it, different kinds as already laid down.

#### Section IV.

##### THE PRINCIPAL KINDS OF Φαν δίπνεα.

The first, called Φειβίδε, is such a form of Φαν δίπνεα that the last word in the second and fourth lines exceed the final word in the first and third by one syllable, i.e., that the fifth requisite be perfectly carried out.

The second, called Σέαδνα, is the reverse of the last in Ρίη, having two syllables in the last word of the first and third lines, which besides must contain eight syllables: the second and fourth lines end in a word of one syllable.

Every second and fourth line rhyme, or form a perfect correspondence; and every first and third may make a perfect or imperfect one, that is, they may or may not rhyme.

Of this there are three kinds, Σέαδνα μῶρι; Σέαδνα κοίτρεαῖ; and Σέαδνα μεαδονηαῖ. Μῶρι requires every distich to terminate, not in a monosyllable, but in a trisyllable: the κοίτρεαῖ is that already described, and the μεαδονηαῖ must have the first line of every couplet ending in a trisyllable.

3. Ραῖαίζεαῖ: This species of Φαν δίπνεα is of two kinds, called μῶρι and βεῖζ, or *great* and *little*.

Ραῖαίζεαῖ μῶρι requires all that is necessary for Φαν δίπνεα, and is distinguished by its requiring that every line in each stanza end with a word of one syllable, as:—

Μὲ ἐυαλατ ἄ κῆς ἀη ρίξ,  
 ἂ Οἴηθ ῥήε ἡα ἡ-ῖηθῶη ἡ-ῖαηξ;  
 ἡηηηρ δῶη ἡα καη ῥῶ,  
 Σῖοῖατ ἄ ἡηεαδ leo ἀη τ-ῖαεῖξ?

Λαοῖξ ἡα ῖαεῖξ, p. 412.

Ραῖαίζεαῖ βεῖζ differs from this in having the last word in each line consist of two syllables, as:—

Ο. Ο'ἀῖηηρ μὲ δῶητ ἄ ῖατῖης,  
 ῖξῶαλα καῖα ῖαδῖηα;  
 ἡηηηρ δῶη ῖο ἡ-αῖλαῖη,  
 ῖξῶαλ ἡα καῖηαῖ ἡεαῖηδῶα.

O. I have related to thee, O Patrick,  
 The history of the battle of Gabhra ;  
 Give me then without delay,  
 The history of the heavenly city.

*Transactions of the Ossianic Society, Vol. I.  
 Battle of Gabhra, pp. 94, 95.*

4. *Carbajun* is another division of *Dan dhneac*, and differs from *Raḡaigeac* *beaz*, of which I have just treated, only in requiring the final word of each line to be a trisyllable and not a dissyllable. There is a vulgar kind of *Carbajun*, in which every line ends with a word of four syllables. This, from the weight of its head, is called *heavy-headed Carbajun*.

Haliday speaks of another species of this "direct measure," called *riḡ aḡb*, of which there are four kinds, in one of which, —that consisting of six syllables in each line—*ḡenḡur cāle Dē*, or, the *Culdee*, he remarks, wrote his *Festiology*.

We have now seen what this "*Direct measure*" is, so much in use among the ancient poets of our country. From the brief analysis of it which we have given, the reader can know nothing more than its mere outlines. If he wish to know it thoroughly he must study the works of our bards. Yet we have written enough, to shew (speaking in a style less exaggerated than O'Molloy) that it was extremely difficult to write it.

Some, however, even in our own day, who are able to write this kind of poetry, say, that to one well acquainted with all the metrical resources of the language, as our forefathers certainly were, it is not at all so difficult as one might at first imagine.

There were of course many kinds of poetry in use among our ancient bards, besides this *Direct measure* and its various divisions. "According to some writers," says Denis Florence McCarthy in his introduction to *THE POETS AND DRAMATISTS OF IRELAND, Vol. I. p. 53*, "Irish poetry was as abundant in the variations of its lyric measures, as the language itself was copious, flowing and harmonious, there being anciently, according to them, one hundred varieties of verse among the Hibernian bards. On the other side it has been stated (by Dr. Drummond), that in all the more ancient specimens which have reached our times, there is great simplicity and uniformity."

From the little that has been here shewn, the reader cannot but perceive what astonishing command, our ancient bards

had over all the sources of melody and song; and how thoroughly conversant they were with *every* kind of rhythmical elegance, and hence how utterly false, to use the language of the gifted poet whose words we have just cited, "is the opinion that attributes the introduction of rhyme to the Saracens in the ninth century."

### Section V.

Озла́сар, Вру́лнꙋѣа́ѣт; Дро́уѣа́ѣт; WHAT THEY ARE :  
LYRICAL POETRY.

I have already remarked that on knowing what *Дан ђнеа́ѣ* is, and all its requisites, we could readily understand the other kinds of metre that are mere imitations of it. Hence I have up to this deferred treating of them.

*Озла́сар*, or *servile* metre, is an imitation of *Дан ђнеа́ѣ*. Every line, therefore, in it, requires seven syllables, unless when made in imitation of *Се́аѢна*, which, as we have seen, requires eight in the first and third line of each stanza.

As this kind of verse is imitative, it may adopt all the perfections of that metre of which it is an imitation, but not *necessarily*. Hence it may have, *correspondence*, *concord*, or *union*, and *termination*, and it can exist without these qualities.

*Вру́лнꙋѣа́ѣт*, like *Озла́сар*, is imitative, having, as it is a species of *Дан ђнеа́ѣ*, seven syllables in each line, and composed in imitation of *Са́рѢа́нн* and *Се́аѢна ме́аѢнна́ѣ*, that is, having three syllables in the last word of each strophe, without all the necessary requisites which attend *Са́рѢа́нн*.

There is another species of poetry, not imitative, which I have omitted to treat of till now. It is called *Дро́уѣа́ѣт*, from *Дро́уѣа́н*, *black thorn*, on account of the difficulty with which it is composed. It will admit of from nine to thirteen syllables in each line; each line must end in a word of three syllables, and this same final word must make an *union*, that is, must jingle with another word in the beginning or middle of the succeeding line in the same couplet; and lastly the closing words in each couplet must rhyme.

There are several other kinds of metre in lyrics, ballads and elegies, too numerous to be treated of here. O'Molloy quoted by O'Donovan, and Haliday reduce them to three heads,—*аѢра́н* or *song*, *бѢрдѢн*, and *саѢне*, *elegy*.—See Hardiman's *Irish Minstrelsy*; O'Daly's *Poets and Poetry of Munster*; *Reliques of Irish Jacobite Poetry*, &c.

## Section VI.

BEAUTIES OF IRISH POETRY: HOW IT POSSESSES ALL THE EXTERNAL QUALITIES THAT CONSTITUTE BEAUTY IN HEBREW, GREEK, LATIN, ENGLISH AND CONTINENTAL POETRY.

To any one acquainted with the poetry of *language*—I do not speak of poetry of *thought*—there appear a great many hidden beauties in this grand old style of Irish versification. To me it appears to possess all the traits of excellence peculiar to Hebrew, Greek and Latin poetry, and those also of all the modern languages of Europe.

First.—It possesses in the highest degree all the beauties of Hebrew poetry; for Hebrew poetry, as defined by those who treat of that venerable old tongue, consists in a certain correspondence of lines and clauses; so that in a period, line answers to line; clause to clause; and even word to word. Now has it not been shown (p. 156) in treating of that requisite called *Uajéne*, that in Irish *Ḑan ḏjneac*, there exists in every stanza not only a correspondence of lines but of clauses and even of words? This correspondence in Hebrew poetry has, by Bishop Lowth, as quoted by Jones, been termed *parallelism*: in what does it differ except in name from *correspondence* in Irish? Hebrew poetry is appreciated, not only for its being the language of Sacred Scripture, but for this *harmony of parallelism*—why is not Irish poetry held in like esteem for its *symphony of correspondence*?

Secondly.—It possesses all the excellence that Greek and Latin poetry can derive from regularity of measure. For, composing to the metre of *Ḑan ḏjneac*, the poet is confined to a certain number of syllables which he cannot go beyond, without destroying the measure. And as in Latin and Greek hexameter each spondaic line must end in two long syllables or feet, so in Irish, that kind of verse called *Raḥajzeac* *beaz* must end in a word of two syllables; or again, as the dactylic line must have at the end one long and two short syllables, so in Irish we have in *Caṛḃajru* the last word necessarily composed of three syllables.

And does it not present all the beauties with which modern languages are clothed in the easy-flowing drapery of rhyme? For, what is *perfect correspondence*—the fourth requisite necessary in composing Irish verse—but perfect rhyming—and this occurring not once only, or at the end of every verse, but at

the end of each hemistich, nay in several parts of the same couplet, often of the same line ?

Our Irish bardic poetry possesses another symphonious quality which the poetry of modern languages does not appear to *claim*—namely, that which in Irish prosody is called *concord*—or the chiming of the same letter, or the same vocal sound repeated in succession in the same line of a couplet, producing a jingle so pleasing to the ear that Sedulius, so well acquainted with the poetry of his own country, loved to introduce it into Latin hymnology, as we find in those pieces which he has left :—

“ Hostis Herodes impie,”

And in the second stanza :

“ Stellam sequentes præviam.”

And again, in that hymn of his sung at Matins on Christmas day, “ A solis ortus cardine,” the same trait of Irish poetry is retained :—

“ Christum canamus principem,”

*Third line, first stanza.*

“ Ut carne carnem liberans.”

*Third line, second stanza.*

Alliteration, which is sometimes observed in English verse, is like it; but yet is not the same as *concord* in Irish. The latter is regarded as a necessary requisite, the former is not.<sup>1</sup>

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<sup>1</sup> Some one may say, is it not inconsistent to say and prove that our ancient poetry has all these beauties which, as has been shown, it possesses, yet, in the commencement of this prosody, in treating of modern poetry, to call the rules of the Irish bards *mechanical*, and their verse not to be now-a-days *imitated* ? It is not inconsistent: the change of time alone effects this. The bardic verses that roused many a gallant and patriotic heart, and many a graceful form, into ecstasies of delight within the lordly halls of the fine old castles,—like the Geraldines', or Owen Ruadh's—which dot the surface of Ireland, would not, like the old language in which these burning strains were sung, accord with the advanced refinement of modern *improved taste*. Besides, though a thing be good and beautiful, it does not follow that it should be always adopted, particularly when the prevailing taste is against it. The Appian Way was, of old, a splendid road; yet railways, though not so splendid, are better. Roman aqueducts, in days now past, astonished conquered Europe; yet a few simple principles in the science of Hydraulics enable the modern philosopher to produce the same results much better than could have been done with all that massive greatness.



A college friend, looking over in its corrected form the proof sheet containing the prosody, suggested, on reading *The Exile of Erin*, that as the version of it, there given, had never before appeared in print, I should, for the benefit of the reader, have made room for the two remaining stanzas. The suggestion came too late to have them inserted in their proper place, but since it may please some of those for whom this Grammar is intended, to see the remaining stanzas, I here subjoin them :—

THE EXILE OF ERIN (continued from page 150.)

Փոխար մօ լիջե Բի ալճ Կօլլ շլար ար Ե-Երեւելեա՞ծ ?  
 Վերսկիւրա՞ճա ար ճօսոյ ընծ ա շուրտիմ 'րա տիւ՞ծ ?  
 Եա Ե-Բիլ մ'աճալիմ 'ր մօ մաճալիմ Բի 'ճ-Կօմիտե՞ճ ա Երեւելեա՞ծ  
 Ա միջ քելոյ—ա'ր Եա Ե-Բիլ ըի մօ ճելե ա'ր մօ չիւ՞ծ ?  
 Օճ ! Եր Ես շա մօ ճիւղե՞ճ 'ր լիճ քօսի միջար ալճ Երեւելե,  
 Բա չիւ՞ծ լաճ'իւ Ես Կօմիտի 'ճ Լաճ Ես աճ ա ըլլե,  
 Եա ճօնա մօ ըլլե ալճ Երտի մար Երօճա.  
 Աճտ մօրաբ ! Եր լիճքեճճճճ մօ ճիւղեճ ա'ր մօ ճիւ՞ծ.

Յօ ճիւղե մօ քօճար ա'ր մօ Եաճա Երօճալի,  
 Պօ քարե շար օրտ, Երեւելե, ա չիւ՞ծալիմ լար Եաճ—  
 Աճաճ-րա Եիւճաճ Եաճաճ Եր ճիւղեճալիճ Ես ճօնալիճ,  
 Ա լիլ չիլ մօ ըլլիլիմ, ա Երեւելե Յօ Երաճ.  
 Վարտիւմ Ես ճիւղեճաճ ա'ր Եա ճօնա ա ըլլ քե,  
 Եիւճաճ Եաճ ալի Ես ճօրտալի, շլար-Երիւ Ես ըլլիլե,  
 Պօլտա Յօ ըլլիլ Ես ալճ Երիլե Երօճ ճիլե,  
 Երեւելե, մօ ըլլիլիլ Ես ! Երեւելե Յօ Երաճ !

## APPENDIX.

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### I.

#### IRISH PROVERBS.

It is well known to every student who has ever been in college, or who has devoted any time to the study of languages, how extremely difficult it is for a person to speak with a ready utterance in a tongue with which he has not been familiar from his youth—no matter how well he may have studied it in books; nay, that it is only by repeated attempts from time to time in oral exercises, that he can finally succeed in speaking it fluently. The reason of this is obvious: that organ or sense, which is the best exercised, is the one which, from habit, is the most ready at our command. Hence in many colleges the practice exists of committing and repeating, over and over again, some of the best passages in the Greek and Latin classics: And is it not a fact that we can more easily call to mind, when we wish to express a thought that requires their aid, those words that we have got by rote in the stanzas of some charming lyric; some striking apophthegm; or some favorite proverb? Even that wonderful polyglot—the illustrious Cardinal Mezzofanti—never learned to *speak* any language without first essaying in this way.

If, therefore, any of Ireland's sons wish to speak their mother tongue, they must, until it be popularized, if it ever be, use means such as those just suggested. The language cannot be learned thoroughly any other way. And what can be more readily impressed on the memory and more easily retained, than a nation's proverbs in which the language is at once pure, idiomatic, and classical? Hence the following collection of Irish proverbs, that are at present most in use among the people, has, for this end, been compiled. And further to enable the student to learn more easily the meaning of the words, a literal translation of each proverb is subjoined, and occasionally annexed to it is a corresponding English, Scotch, French, Latin, Italian, or Greek adage of the same import. Every one knows that there are some leading ideas common to every people, thrown into a proverbial form in

each country. And hence it is only in proverbs of this class we can *often* meet in other languages sayings similar in meaning to those spoken in our own. Some may be inclined to think that it is going beyond the limits of a simply national work, such as a grammar of a particular language is, to be thus borrowing from the torch of foreign dialects sparks of knowledge to illustrate our own. But such a notion, if entertained, is too puerile to deserve notice. For what is rare and good receives additional lustre from the light of contrast.

This small collection will show many that Ireland is not, to say the least, inferior to any other country in proverbial lore. Nay, perhaps it would be more just to say, that had all her national proverbs been published, the volume containing them would equal in size the *Hand-book of Proverbs*,—*Antiquarian Library*,—(London, Henry G. Bohn, 1855,) being an enlarged re-publication of Ray's collection, and the fullest that has yet been given to the public. In this volume of the *Antiquarian Library* are given Scotch proverbs, British or Welsh, Irish, Danish, Eastern and Hebrew proverbs. The collection called Irish is really laughable. The miserable slang unmeaning productions caricaturing Ireland and her sons, sung and acted on the English stage, representing us as blunderers, bullies, drunkards, has already done much, very much, to degrade us in our own eyes and in those of others. This collection given as Irish is something of the same kind. The sayings are as *un-Irish* in sentiment as they are *un-Celtic* in dress, and partake as much of the ribald nonsense of the stranger and the low adventurer, as the words in which they are expressed partake of the dappled jargon of the Saxon and the Norman.

A desire, then, to remove in some measure this slur thrown on our *proverbial* genius—so to speak—has, in addition to the other motives already given, mainly influenced me in submitting this collection to the public. The selection has been made—some from a manuscript collection of proverbs in the possession of Mr. John O'Daly; some from the list printed by Hardiman (*Irish Minstrelsy*, Vol. II. pp. 397—409); some from other sources. I have taken only those which I thought were best known among the Irish-speaking people. Had Mr. Bohn been furnished with a collection even such as is here given, it is likely he would do us the justice of inserting them. Indeed there are many proverbs given down in the "*Hand-book*," as

Scotch and Gaelic which are really ours. This appears from their being current among our people; and secondly from the fact of their running in rhyme.

Ալեւաճէ տղա յօրալսե չիմեա՞ն արշար շրաւծ.  
The beauty of a chaste woman excites hard dispute.

Այլմեաճէ չեարս իր բէ իր բարս.  
The less of folly the better.

*The less play the better.*—Scotch.

Այլ ի նի երեյ բար չա ընկ.  
A man without eyes is no judge of colour.

Այլիչեա՞ն արթոյ արթոյ արե.  
One chafers knows another chafers.

*Chacun cherche son semblable.*—Fr.

*Ogni simile appetisce il suo simile.*—Ital.

*Cada ovelha com sua parelha.*—Port.

Այլիչեա՞ն մօրճաճէ մօճաւաճէ.  
Greatness knows gentleness.

Այլիչեա՞ն ծրմիծ Լօճ ամաճալի.  
A foolish woman knows the faults of a man fool.

Այլիչեար արաւծ Եւրաճտի.  
A friend is known in distress.

*A friend in need is a friend indeed.*—Eng.

*Mas vale buen amigo que pariente primo.*—Span.

*Amicus certus in re incerta cernitur.*—Cic. ex Ennio.

Այսպիսի երաւե երաւեար Եւ շիշարի.  
In the time of trial your help (however little) is felt.

*In time of prosperity, friends will be plenty;*

*In time of adversity, not one amongst twenty.*

Այսպիսի չի նի հարաւիչեար է.  
The black hue is not changed.

*Lanarum nigra nullam colorem bibunt.*—Lat.

Այսպիսի արաւծի տղա չեա՞ն որ արաւծ է.  
What the housewives spare the cats eat.

*What the good wife spares the cat eats.*—Eng.

Այսպիսի ուրիշ բանք չի ընկար.  
What cannot be had is just what suits.

Said of a person who is not content with what he has; but is always wishing to have what he cannot get.

Այ տէ ԴԱՇ ԵՐԱՃՅ ԾՈ ՇԱՐ ԿԱ ԵԶԱՊ ԾՈ ՅԵԱՐԱՊ ԼԵՂ.  
To him who has no pity for your state tell not your complaints.

Այ տէ ՕԼԱՐ ԱՇԵ ՍՂՅԵ ՈՂ ԵՅԻԾ ԴԵ ԱՂԻ ՄԵՂՂՅԵ.  
He who drinks only water will not be drunk.

Այ տէ ԵԱ ԴԱՐ ՕԼԵԱՐ ԵՅՈՇ ԱՂԻ,  
Այ տէ ԵԱ ԴՅՈՐ ԵԱՂԼԵԱՐ ԿՈՐ ԱՂԻ.  
He who is up is toasted,  
He who is down is trampled on.

*Up the hill favor me, down the hill beware thee.*

*Vulgus sequitur fortunam et odit damnatos.—Juvenal.*

Այ Ե-ՐԼԱՏ ԴԱՇ Պ-ՅԼԱԿԱՊ ԴՊՅՈՐԻ.  
The rod that admits no twisting.

*It is not easy to straight in the oak the crook that grew in the sapling.—Gælic*

Այ Ե-ՐԵՕԾ ԾՈ-ՔԱՅԱԼԱ 'Ր Ղ ՂԻ ԱՂԻԵ.  
The rare jewel is the most beautiful.

Այ Ե-ՍԱՊ ԱՅ ՊՊԱԾ ՄԵՐՅԵԱՇ Ծ'Ա ՊՃԵԱՂԻ.  
The lamb teaching its dam to bleat.

ԱԵԱ ՓԻԱ ԵՂՕԼԱՇԵԱՇ, ԵԱԾԱՐԵԱՇ,  
ԱԵԱ ՓԻԱ ՔԱՐԻԱՂՅ Ա Յ-ԿԱՊՅԱՇ;  
ԱԵՇ ՈՂ Ի-ՅՈՊԱՊ ԵԱՐ Պ-ՓԻԱ Ա Յ-ԿՈՊՊԱՇԵ,  
Ա'Ր ՓԻԱ ՔԱՐԻԱՂՅ ՈՂ Պ-ԱԼԼԵԱՇ.

God is bounteous and generous,  
God is liberal in scarcity,  
But the God whom you have in Connaught,  
Is not like the liberal God of the Ultonians.

ԱՇՊԱՂՅԵԱՐ ՅՈՇ ԿԱ Ի-ԱՂՄՂԻԵ,  
The appearance of the times is changed.

*Tempora mutantur et nos mutamur in illis.—Lat.*

ԵԱՇԱԾ ԱՊ ԲԵԱՐԱՅԵ ՔՂԻՊՊԵ.  
Truth is the historian's food.

ԵԵՒ ԱԾԱՂԻ Ա'Ր ԿՈՅԵ ԿԱՂԻՊ.  
A mouth of aspen and a heart of holly.

ԵԻԾ ԱՇ ԱՂԻ ԱՊԱԾԱՊ,  
There is luck attending a fool.

*Fortuna favet fatuis.—Lat.*

ԵԻԾ ԵՈՐԵ ՔԱՅՂ ԲՅԵՂԻՊ,  
The wrathful is (often veiled) in beauty's dress.

Bjð clujð fæarcain az an t-raiṛnaide.  
The dutiful labourer has a quiet homestead.

Bjð cluanaide a n-beaḡ-čulaide.  
A sly rogue is often in a good dress.

*A varlet is a varlet, though he be clad in scarlet.*—Eng.

Bjðeañ blaṛ ain añ m-beaḡan. [scanty.  
The smaller the sweeter; literally, there is taste on what is

Bjðeañ mač ain an t-ruiṛmleac.  
There is prosperity attending slovenness.

Bneacuiḡ an aba rul a b-teiḡin 'ñā calaiṛ.  
Look at the river before you go to the ferry.

Briḡa 'ra ḡ-cliaḡan; laḡan 'ra lačaiḡ.  
Shoes in the cradle; the foot in the mire.

*Shoes in the cradle and bare feet in the stubble.*—Eng.

Buaḡeḡ an t-eac ho caiṛeḡ an ruiṛan.  
The horse shall win, or lose the bridle.

Buaṛne clú 'ñā raḡal.  
Fame is more enduring than life.

Caiṛeañ buṛne rub le n-a muiṛead.  
A person loses something to teach himself.

*Bought wit is best.*—Eng.

*Duro flagello mens docetur rectius.*—Lat.

Παθήματα μαθήματα.—Gr.

Σκληρὰ δὲ μέστις παιδαγωγὸς καρδίαν.—Nazianz.

Caiḡ rē auiṛa ḡ-caṛad ē.  
He lost it in the turning.

Caoin le ceaḡraiḡ.  
Gentle with the meek.

Caoniañ dōcaṛ an t-iḡṛeamač.  
Hope soothes the persecuted.

Caṛtan na daoine le cēle,  
Acēt nī caṛtan na cnoiṛ nā na rlēḡce.

People meet each other,  
But the hills and mountains never.

*Deux hommes se rencontrent bien, mais jamais deux montagnes.*—Fr.

*Mons cum monte non miscebitur.*—Lat.

Ceañ mōm na cēle biḡe.  
Big head, little sense.

Շահայձ Ծրո՞ւ թո՞ւ Բըժըր չա՞ն Բո՞ւ թո՞ւ.  
Buy a bad article and you will be in possession of nothing.

Շյա Բըր Բըժը Ծըր 'ր Ե Փոմըալլ Ե յո՞ւր.  
Whoever drinks Donald shall pay.

*Quidquid delirant reges plectantur Achivi.*—Hor.

Շաօրձեա՞յ դեարժ Շար.  
Might subdues right.

Շըսարձ Ե դ-Բ օրեանդ.  
Provide in a seasonable time.

Շոհարժ րԵ Պըրձ, ո՞ւ Բըր Բ' Ե շըրձեա՞ւ.  
He saw Morogh or some of his associates.

"Which implies," says Mr. O'Daly, "that if a man should meet bad company and escape even partially hurt, he would be as fortunate as if he had got safe from the vengeance of Morogh, which, in Munster, is, among the peasantry, a word of terror. The adage has its rise from Morogh O'Bryen, surnamed Պըրձ Բ Շո՜հար (from the number of houses he set on fire during the troubles of 1641). He was 6th Baron of Inchiquin."

Շորմա՞ւ Բըրժեար դա մ-Բըրձ րԵր.  
Cormac judge of just judgments.

Շարժ չեարժ 'րձ ր ր ր ր.  
A short visit is the best.

Again we often hear : [Իսկ.]  
Շարժ չեարժ Բ' ր Ե Բեարձ չօ հ-Բըր Ե Բ-Բեա՞ւ Բօ Ե-  
A short visit to the house of a friend, and even that seldom paid.

Փա Բ-Բըր ըրեա՞ւ Լ րԵրժը,  
Փա Բ-Բըր չըրժ Լ չըրժը,  
Փա Բ-Բըր շըր Բձ Լըժ Բօր,  
Փա Բ-Բըր Բօր Բձ ղժ,  
Փա Բ-Բըր րարժ Բձ ըրժը,  
Փա Բ-Բըր չօրժ Լ րԵրժ,  
Փա Բ-Բըր Բարժ Բձ Լըժ րԵր,  
Փա Բ-Բըր Բօր Բձ Լըժ Բըր,  
Փա Բ-Բըր Լըր Բըր Բօր.

Two thirds snow in mountains,  
Two thirds sun in valleys,  
Two thirds sickness with the aged,  
Two thirds folly with the young,  
Two thirds covetousness among the old,

Two thirds wind among trees,  
Two thirds talk among those drinking over their cups,  
Two thirds justice among those of sense,  
Two thirds foot-prints on roads.

Պալ արի էի նի Բրեյթեան բօր.  
A blind man is not a true judge of colours.

Պեպարի Բրեյթ Լեյր ան իսրի իծր.  
Hard to contend with the wide ocean.

Պեռն մինիւն, բալալ Կոյ, ա'ր բոլալ ամաճար; Եւ շի  
Նեյթ Եր Յիլլե արի Բի.  
A thorn in mire, a hound's tooth, and a fool's retort, are  
the three most pointed things at all.

Պեան բար Լեյր ան Կարթաճ Ե'ր Դեան Կարի Լեյթ,  
Ե՛ր արի Դո լուար Եւ Բի բար Լե Դո ծար Բոճ Բեյ.  
Associate with the nobility and be in favour with them,  
but, on no account, be cold with your own poor people.

Պարի Կար Բոյի ինճաճար.  
Prove a friend ere necessity.

Μή ποτε ἀπιστήν. —Gr.

*Prove thy friend ere thou have need.* —Eng.

Պարիմաճար Լեռնաճաճ' ծաճար.  
Drinking is brother (to) robbery.

Պարիմաճար Դո Դաճ Դոմիալ.  
Donald is brother to Thady.—(chip of the same block.)

*Arcaides ambo.* —Lat.

Պեյր Դ'ա լուր Բեյր Դո'ն ամաճար.  
An alms from his own share is given to a fool.

Պեյր ան ինիլի Լար.  
An alms into the full bag.

Պոյիալար Ինիլ ամաճար.  
Idleness a fool's desire.

Պլիշ Եւ Կարթաճ Եւ Կարթաճ Դո Բարթ.  
The law of lending is to break the ware.

Պոճար Լիլն ճաճ անո.  
Hope, the physician of all misery.  
*If it were not for hope the heart would break.* —Eng.

*Spes alunt exules.* —Lat.

Ἄλὲ ἀτυχῶν σώζεται ταῖς ἐλπίσι.



Doilže an t-uajbheac do éaḡrúḡad.  
It is difficult to soothe the proud.

Éanlaḡ.ḡa h-aon-éleḡte faoi aon ḡḡeac.  
Birds of a feather under the same bush.  
*Birds of a feather flock together.—Eng.*  
*Pares cum paribus facillime congregantur.—Lat.*

Éḡne óḡ oḡlean ḡa ḡaon.  
Youthful Eire, isle of saints.

Fada cuḡḡne fean-leḡḡ.  
Lasting is the recollection of an old child.

Faḡ an Éḡḡ ḡaḡ ta ḡ.  
Leave the Keish as it is.

Applied to a person who cannot be changed, just as the mountain named Keish cannot be moved.

Faḡaḡ ḡa ba baḡ faḡ a'ḡ bḡḡeāḡ an feāḡ a' feāḡ.  
The cows die while the grass is growing.  
*Caval non morire, che herba de venire.—Ital.*

Féadam óḡ do éaḡac ḡo daon.  
I can buy gold at a great price.

Féadaḡ cat deāḡcaḡ aḡḡ ḡḡḡ.  
A cat can look at a king.

Fearḡ a'ḡ fuat ḡaḡḡḡ an deaḡ-ḡḡaḡ.  
Anger and hatred are the foes of pure love.

Fear ḡa h-aon bḡ fear ḡan aon bḡ.  
The man of one cow—a man of no cow.

Fearḡ fuḡḡ feḡḡe 'ḡa túḡ ḡḡḡaḡ. [shindy.  
The end of a feast is better than the commencement of a  
And,

Fearḡ deḡḡe feḡḡe 'ḡa túḡ bḡḡḡḡe.  
The last of a feast is better than the first of fight.

*Better come at the end of a feast than the beginning of a fray.—Eng.*

Fearḡ dḡeolāḡ aḡ doḡḡ 'ḡa coḡḡ aḡḡ cāḡḡe.  
A wren in hand better than a crane yet on loan, i.e. yet to be caught.

*Mas vale pararo en la mano, que bḡḡḡe volando.—Spanish.*  
A sparrow in the hand is worth more than a vulture flying.

Բարի մաճա եծ նա լեծն արծ.  
A living dog is better than a dead lion.

Բարի ա օրեամայն 'նա ա օրեաճար.  
His rearing (has been) better than his education.  
*Better fed than taught, said the churl to the parson.—Eng.*

Բարի ծա բնլ 'նա ճոն շ-բնլ.  
'Two eyes are better than one.  
*Two heads are wiser than one.—Eng.*

Բարի լւ 'նա շոյճ.  
Better fame than wealth.

Բարի շոյլտ ճոն ծ-ւր 'նա ճոն ծոյն.  
Better to spare in the beginning than at the end.

Բար Եարմաճ ճճ շոյն բլաճոյ.  
Tara's parliaments were every third year.

Բոյն լոյճար բոյն լոյն.  
Patience is the cure for an old complaint.  
*Patience is a plaster for all sores.—Eng.*

*Sale della pazienza condisce all tutto.—Ital.*  
The salt of patience seasons every thing.

Բոյն լոյն ճճ յոն լե ի-այրոյ.  
By time every thing is revealed.

Բար բոյն ճճ 'նա յոն յա մոյն.  
It is easy to bake near meal.

Բար շոյն շոյն լոյն.  
Cold is an old dame's affection.

Ճճ ճոն յոն ի-եւոյն ճճ.  
At all times a sage is not wise.

*Nemo mortalium omnibus horis sapit.*  
*Obdormiuit Homerus.*

Ճճ լեոն ճճ յոն լոյն; ճճ յոն ճճ ճճ.  
Every child as nursed, every web as its materials.

*As the tree so is the fruit.—St. Matt.*  
*Telle racine, telle feuille.—Fr.*

Or,

Ճճ ճճ ճճ յոն լոյն.  
Every nursling as he is nursed.

ՏԺԸ ԵՒ ԲՔԱՋՇԱՐ ԶՕ ԿՕԼԸ յՄԵՂՅԵԱՆ ԶՕ ԿՕԼԸ.  
What is got badly goes badly.

*Ill got, ill spent.*—Eng.

*Acquerir mechamment, et depenser sottement.*—Fr.

ՏԺԸ ՆՅԾ ԾԱՐՈՒ ՄԻԱՆ ՏԺԸ ՄՊԱՐՈՒ.  
Every thing dear pleases a woman's fancy.

ՏԺԸ ՇՈՐԻ ՔԵՐԻ ԵՒ ԴՕՐԱ.  
Every crane according to its thirst.

ՏԺԸ ՇՈՐՆԵԱԼ ԵՒ ՅՇՈՒՆԼԱԾԱՐ.  
Every candle in company.

*Numquid venit lucerna ut sub modio ponatur, aut sub lecto? nonne ut super candelabrum ponatur.*—S. Marcus 4. 21.

ՏԺԸ ՍԿԼԵ ՈՒԵ ՔԵՐԻ ԵՒ ՅՈԷ.  
Every person according to his cast of mind.

*Every man in his way.*—Eng.

ՏՊՆ ԼՈՆ ՏՊՆ ՇԱՐԱՅԾ.  
Without store, without friend.

ՏՊՆ ՕՂԵԱՊԱՅՈՆ, ՏՊՆ ՄՈԾ.  
No rearing, no manners.

ՏՊՆ ՇՐԵ ԻՐ ՔԱՐ ԱՆ ՇԼՈՒ.  
Without a treasure fame is dull.

ՏԵՊՆ ՏԺԸ ԼԵՊՏԱԸ ԵՒ ՇՍԾ ԱՊՏԱՇ՝.  
The affection of every follower is for his own coziness.

ՏԼՈՐԻ ՈՒԸ ԾՇՆԼԵԱՆ ԵՒ ՏՇԵԱՆ, ՆՂ ՔԵՐԻ ԵՒ ԵՅԸ ԱՆ ՆԾ ԱՐ.  
The glory which the head cannot bear, it is better it should not be there.

ՏՊԾԵԱՆ ՇՐԵ ՇԱՐԱՊՏԱՇ.  
Wealth creates friendship.

ՏՊԾԵԱՆ ՄԱՅԸ ՄԱՅԾԵԱՐ.  
Good begets goodness.

*Χείρι χερὶν τίπτει.*—Sophocles.

ՏՊԾԵԱՆ ՕԼԸ ՕԼԸ.  
Bad begets badness.

*Money begets money.*—Eng.

*Danari fanno danari.*—Ital.

ՏՊԾԵԱՆ ՔԱՅԾԵՐԻ ՔԵՐԻ ԵՒ ԱՐՊԵԱ.  
A rich man acts according to his wish.

Ἰψὺς τάρτε τάρτε.

Thirst produces thirst.

Ἰψιδεῶν βλάδαρ καπάδαρ.

Flattery begets friendship.

Ἰρ βῆν ε beul ἦα ἐοὺδ.

A silent mouth is melodious.

*A wise head makes a close mouth.*—Eng.

*Le plus sage se tait.*—Fr.

*Silence is wisdom and gets a man friends.*—Eastern proverb.

Ἰρ καὸλ α ἐῖζεαρ ἀη ε-αδ ἀέτ ἦα ἐυῖλτε μῶμα ἐῖζεαρ ἀη  
μηο-αδ.

In slender currents comes good luck, but in rolling torrents  
comes misfortune.

*Après perdre perd on bien.*—Fr.

*Fortuna nulli obesse contenta est semel.*—Latin.

Ἰρ κοῖμη καβαν δο βοῖετ.

A hut is a palace to a poor man.

*Home is home though it be never so homely.*—Eng.

Οἶκος φίλος οἶκος ἄριστος.

Ἰρ δαλλ ἀη ζῆαδ βαοῦ.

Self-love is blind.

Ἰρ δαλλ ρύλ α ζ-κύλ δυῖνε εῖλε.

Blind is the eye in the private abode of another :—  
that is, a man is silent in a strange place.

Ἰρ ραδα ὀη λάρη α τὰ α ζ-εῖαν,

Far from the hand which is in a distant (land).

Ἰρ ρεάρη ἀη ῆαῖε ἀτὰ ἦα ἀη ῆαῖε α βῖ.

The good that is, is better than the good that (once) was.

Ἰρ ρεάρη α οἰλεᾶῖαν ἦα α ἐδῶβαιλ.

His living is better than his education.

*Birth is much, but breeding more.*—Eng.

Ἰρ ρεάρη βεαζαν δε'η η-ζαοῖλ ἦα μῶμαν δε'η ἐαρεᾶῖαέτ.

A little relationship is better than much friendship.

Ἰρ ρεάρη καπὰδ 'ρ α ζ-κύμτε ἦα βοῆ ρα ρπαρᾶν.

A friend at court is better than a groat in the pocket.

*A friend at court is better than a penny in pocket.*—Eng.

*Ben fait avoir ami en cour, car le proces en est plus court.*—Fr.

Երբ քարն արժիտ է ն-ամ 'նա ան-տրմա՛ծ.  
It is better to spare in time than out of time.

'Tis too late to spare when all is spent.—Eng.

Sera in fundo parsimonia.—Seneca, Epist. 1.

Աստի՛ ծ' ին քսճխս փճա.—Hesiod.

Երբ քարն է 'նա և արժայճե.  
It is better than its want.

A wooden leg is better than no leg.

Երբ քարն է 'նա ան յարձե, քա՛ծ Ե-բայճեա.  
It is better than the loan you could not get.

Երբ քարն չքայն Ե Եայն 'նա Եա չքայն Ե Եա.  
One morsel of a rabbit is better than two of a cat.

A piece of kid is worth two of a cat. And, One leg of a lark's worth the whole body of a kite —Eng.

Երբ քարն լիքար 'նա սայնքար.  
Contention is even better than loneliness.

Երբ քարն միք 'նա Եայնք մօր,  
Երբ քարն Եայն 'նա Եայն Եայն;  
Երբ քարն Եաճ Եաճ Ե'ր Եաճ լօն,  
Նա Եաճ մօր Ե'ր Եաճայն Եյճե.

Better gentleness than great haughtiness.

Better justice than going to law;

Better a small house and full store,

Than a large house and little food.

Երբ քարն Եայն 'նա քար.  
Cleverness is better than strength.

Երբ յօրն Եաճ Ե'ր Ե'ր Ե'ր.  
God's aid is nigher than the door.

Երբ շար յաճ Ե Եայն Ե Ե-Եաճ սայն.  
The hills seen afar off look green.

Երբ քարն շլօքար 'նա քար.  
Cunning is superior to strength.

Երբ շնա՛ն Եայն Ե Եայն.  
The covetous is always in want.

Երբ մալ 'ր Եր Եայն Եայն Ե.  
Late and sure is the justice of God.

God stays long but strikes at last.—Scotch.

Јр мллр рјон, јр реарб а јос.  
Wine is sweet, its payment is sour.

Јр дона аη зјолла аџт јр меарџа зан ѓ.  
Bad is a (bad) servant, but it is worse to be without him.  
*Better a mischief than an inconvenience.—Eng.*

Јр јомџа ла 'ра з-џлл омајџ.  
Many a day shall we rest in the clay.

Јр мајрз до бјџеар јан тјр џаџ ајџеантар ѓ.  
It is a poor thing to be in a country where one is not known.

Јр мајрз а м-бјџеаџ а џајрџе јаџ,  
Јр мајрз а м-бјџеаџ 'џлаџ зан мајџ;  
Јр мајрз а м-бјџеаџ боџан заџ,  
Јр мајрз а бјџеар зан олџ џо мајџ.  
'Tis sad for him who has few friends,  
'Tis sad for him who has unfortunate children;  
'Tis sad for him who has only a poor cot,  
'Tis sad to be without any thing good or bad.

Јр мајрз а бјџеаџ зо џ-олџ 'р а бејџ зо боџт џа џлајџ.  
It is a poor thing to be stingy, and to feel troubled after the little that is given.

Јр мајџ аη тјоманајџе аη тџ бјџеар ајр аη з-џлојџе.  
He is a good hurler who is on the ditch—a proverb against critics.

Јр мајџ аη мајџаџ феар ајр талаџ.  
A good horseman the man on the ground, i.e. on foot.

Јр мјџџ а бј зјана зеаџамајл, азур даџамајл дона.  
Often was Ugly amiable, and Pretty sulky.  
Akin to this is the Spanish proverb :—

*Not so ugly as to be frightful, nor so beautiful as to kill.*

Јр јамјџаџ заџ рјон зо џоблајџ,  
'S феарџ зо џџјџе.  
Every state of weather is summer till Christmas, and grass to the doors—(meaning that the worst weather does not appear till after that season).

*Janiver freeze the pot by the fire.—Eng.*

*February doth cut and shear.*

*Pluie de Fevrier vaut egout de fumier.—Fr.*

Երբ արեւն անհաւան, զոր իր լիւրն անհաւան արեւն անհաւան.  
Truth is bitter, but a lie is savoury at times.

*The truest jests sound worse in guilty ears.*—Eng.

Երբ տեսնար լոյս անհաւան անհաւան լոյս անհաւան.  
Wonderful in appearance are the horns of the cows beyond the seas.

*They are ay gude that are far awa.*—Scotch.

Երբ տեսնար լոյս անհաւան.  
A drink comes before a story.

A proverb suggested by the ancient practice of giving *story-tellers* a drink before they began to rehearse their tales.

Լոյս անհաւան անհաւան լոյս անհաւան.  
A hand scattering and a hand saving.

*Altera manu fert aquam, altera ignem.*—Lat.

*Il porte le feu et l'eau.*—Fr.

*Altera manu fert lapidem, altera panem ostentat.*—Plaut.

Լոյս անհաւան լոյս անհաւան լոյս անհաւան.  
A burned child dreads the fire.

Լոյս անհաւան լոյս անհաւան լոյս անհաւան.  
Conversation is a cure for every sorrow.

Լոյս անհաւան լոյս անհաւան լոյս անհաւան.  
Death is every poor man's physician.

Լոյս անհաւան լոյս անհաւան լոյս անհաւան.  
Satire injures great fame.

Լոյս անհաւան լոյս անհաւան լոյս անհաւան.  
Good-fortune abides with a fool.

Պա անհաւան լոյս անհաւան լոյս անհաւան.  
If I am yellow I have a fair heart.

Պա անհաւան լոյս անհաւան լոյս անհաւան.  
It is sad for the person whose partner is a haughty varlet.

Պա անհաւան լոյս անհաւան լոյս անհաւան.  
'Tis an evil thing (for him who) forsakes his Lord.

Պա անհաւան լոյս անհաւան լոյս անհաւան.  
'Tis a sad thing for one, to forsake a bosom friend for a person of two or three days' (acquaintance.)

*Be not ungrateful to your old friends.*—Heb.

ՊԱՐՈՅ ԾՈ ՅՈՐԾ ԵՂԵԱԸ ԳՐ ՅՈՐԾ.  
It is evil to refuse and steal.

ՊԱՐՈՅ ԲԵԱԼԼԱՐ ԳՐ Ե ԸՄՈՐՈՅ.  
It is a sad thing to disappoint a friend.

ՊԱՐ ԵԱՄ ՈՐ ԾՂԵԱԸ ԵՄ ՈՐԾ 'ԲԵ ԵՄ ԲՕՇԱՐ ՄՕՐ ԵՄ Ե-ԱԸ-  
ՅՈՐՈՒԱ. [cut.  
If the road is crooked or straight, the high-way is the short-  
*The farthest way about is the shortest way home* —Eng.

ՊԱՐ ԲԱԾԱ ԼԱ ԵՂ ՕՂԾԵ.  
If the day is long, night comes (at last).

*The longest day must have an end.*—Eng.  
*The oldest man that ever lived died at last.*—Gaelic.  
*Il n'est si grand jour qui ne vienne à vespre.*—Fr.  
*Non vien di, che non venga sera.*—Ital.

ՊԱՐ ՅՈՐՈՒՄ ԼՅՈՒ ԵՄ ԸՐԱՅՈՒ Մ ՅՈՐՈՒՄ ԼՅՈՒ Ե Ի-ԱԼ.  
If I like the sow I like her litter.

ՈՐ ԵՄԵՐԾ ԲՅՈՒ, 'Բ ՈՐ ԵՄԵՐԾ ԲՂԾ, 'Բ ՈՐ ԵՄԵՐԾ ԵՂԱԸՐԱ  
ՄՈՒ;

ՊԱՐ ՄՈՇ, ՄԱԼ, ԵՂԾԸՇԱՐ ԵՄ ՅՈՒԱՅ, Մ ՄԱՐ Մ ԵՂԼ ԼԵ  
ՊԻԱ ԵՅԾԵԱՐ ԵՄ ԼԱ.

Do not credit the buzzard, and do not credit the raven, and  
credit not the words of woman (sorceress);  
Whether the sun rise early or late the day shall be as God  
pleases.—(A Christian proverb against pagan prognostics).

ՊԱՐ ՄԱՅԸ ԼԵԱԵ Ե ԵԵԸ ԵԱՅ ԵԱՅ ԲԱՅ ԵՂԱՐ ԵՂԸ.  
If you wish to live old, make use of hot and cold.

Or thus,

ՊԱՐ ՄԱՅԸ ԼԵԱԵ Ե ԵԵԸ ԵԱՅ ԵԱՅ ԵՂԱՐ ԵՂԸ.  
If you wish to live long, fling off and flee.

This sentence was uttered," says Mr. O'Daly, "by a waiter at Mullagh-  
mast, who, being aware of the plot against the lives of the guests, wished in  
these words, to convey an intimation to one of them to fly for his life from the  
danger that was impending over him and his friends."

ՊԱՅԸ ԵՄ Ե-ԱՂԼԱՅ ԵՄ Ե-ՕՐՄԱՐ.  
Hunger is good sauce.

*Appetitu non vuol sa'se.*—Ital.



Պօլ աղ ծիշե ա՛ր լիօգբայծ իյ.  
Praise youth and it will progress.

Պօլած չա՛ն աղ տ-ա՛ն մարն ծօ չեածայծ.  
Let each man praise the ford as he finds it.

Ո՛րն չի՛ծած ծօ չիյօրն ծ ծօ չեանչայն.  
Let not thy act be from thy tongue.

*Be slow of giving advice, ready to do a service.*—Ital.

Կոմայիւն աղ տ-Տեանծայն.

Ո՛րն չի՛ լիւնեա՛ն ա ծ-լի՛ն աղ ծիլ,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն.

Do not be talkative in a drinking house,  
Do not impute ignorance to an elder,  
Do not say justice is not done,  
Do not refuse and do not seek honor,  
Do not be hard, and do not be liberal,  
Do not forsake a friend on account of his means,  
Do not be unpolite; and do not offer fight.  
Yet decline it not, if necessary.

Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Neither praise nor dispraise thyself.

*Neither speak well or ill of yourself.*—Eastern Proverb.

Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Չօ լիւնեա՛ն աղ լիւնեա՛ն ծօյն.  
Do not give your judgment on (hearing) the first story,  
Until the other side is brought before you.

*Every man's tale is gude till anither's be told.*—Scotch.

Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
Պօլն ի լիւնեա՛ն լիւնեա՛ն լիւնեա՛ն.  
Do not praise nor dispraise any man,  
As a sage even is not found faultless.

Ո՛րն չի՛ լիւնեա՛ն աղ լիւնեա՛ն ծօյն,  
There is no glory but the glory of heaven.

Nj cap ʒac bladaɲne.  
Every flatterer is not a friend.

*All are not friends that speak us fair.—Eng.*

Nj buaɲ coʒad ɲa ʒ-capad.  
The fighting of friends is not lasting.

*Amantium ira amoris redintegratio est.—Lat.*

Nj b-ɲuɲ ɾoð ʒaɲ aɲ-ɾoð.  
There is no joy without affliction.

*There is no joy without alloy.—Eng.*

Nj b-ɲuɲ ɲið ɲiɔɾ ʒile ɲa aɲ ʒeanaɲɲaɲʒeacɛ.  
There is nothing fairer than virginity.

Nj b-ɲuɲ ʒaol aɲ ʒaol le ɾaol ʒaɲ ɾeana.  
No one is related to a sage in misfortune, i.e. no one cares  
for a man in reduced circumstances.

Nj b-ɲuɲ dɲiʒe aɲ ɲaɛtaɲaɾ.  
Necessity has no law.

Nj bɲeanaɲ aɲɲiɔb a'ɾ amaɲaɲ a b-ɾad le cɛɲle.  
A fool and his money are not long together.

Nj ɾaʒaɲ laɲ ɲaɛta acɛ doɲɲ dɲɲta.  
A closed hand gets only a shut fist.

Nj ɾaʒaɲ aɲ ɲiɲɲc oɲoɲɲ.  
A constant guest is never welcome.

*Nimia familiaritas contemptum parit.—Plutarch.*

Nj ɾaɲð ʒo ɲ-buð ɾiɔɲeðlaɛ.  
No sage till he be truly skilful.

Nj ʒac aɲ a ɲaɲɲbuɲʒeanaɲ ɲaɲɲuɲc ɾɲaɲð.  
It is not on every occasion Patrick kills a deer.

Nj leuɲ ʒo dɲɛ ɲɲʒeanaɲa.  
No misery like the want of a Lord.

Nj h-ɲoɲaɲ dul do'ɲ baɲle ɲoɲ a'ɾ teacɛ aɲɲ aɲɲ.  
It is not the same thing to go to town and come from it.

Nj ɲa aɲ ɾoɲaɾ 'ɲa aɲ doɲaɾ aɲ oɲlaɲb ɛɲɲð.  
Fortune comes not without misfortune inch for inch.

Nj ɾɲle ʒo ɾɲaɲɛ.  
No poet till a prince.

Nj ɲad ɲa ɾɲɲ ɲoɲa uɲle a baɲɲeaɾ aɲ ɾoʒɲaɲ.  
It is not all big men that reap the harvest.

*The greatest things are done by the help of small ones.—Eng.*  
*Multis ictibus dejicitur quercus.—Lat.*

Ո՛ր ինչ որ շնչիւն 'նա տառաջա մղա.  
There is nothing sharper than a woman's tongue.

Ո՛ր մինչեւ չօրհորհիւ.  
Not accomplished till one has travelled.  
*He that travels far knows much.*—Eng.

Ո՛ր ինչ աղ ծոծաղած.  
Poverty is no shame.

Ո՛ր բազմ չօր-բերծ չաղ շրտալի.  
Not free till without faults.

Ո՛ր տաքալճեւած չօ ինչ.  
No heat like that of shame.

Ո՛ր սարկեւած չաղ բարկեւ.  
No nobility without virtue.

Ո՛ր բաճաղ շօր 'նա օրհորհիւ ձօր ինչ.  
The foot at rest meets nothing.

This proverb and not that other, *իր ինչն է քեւ 'նա լո՛ւծ, sweet is the silent mouth*, appears to be the same in meaning as the English one :—  
*A close mouth catcheth no flies.*

*A goupil endormi rien ne tombe en la gueule.*—French.

*Bocca trinciata mosca non ci entra.*—Ital.

*En bocca cerrada no entra mosce.*—Spanish.

Ո՛ր շարժեւոյն աղ բաճեւ աղ բաճիւ,  
Ձիւ սարմ ծօ ինչեւոյն ա խոշ բնիւ տեւոյ.

The full man when his own stomach is crammed does not  
understand the wants of the hungry.

Ո՛ր շարժեւոյն աղ ծօ խոքեւած սարմ ա օրհորհ.  
The hungry hound thinks not of her whelps.

Ո՛ր եւեւ չօ ծիւ սարմ դեւոյ.  
No life till going up to heaven.

Ո՛ր հ-աղբած չօ չօրհեւ ա դ-եւար.  
No heavy fall of rain till the south wind blows.

Ո՛ր հ-օլեւ ձօր եւար չօ մ-բւծ բեւ.  
No action is malicious but treachery.

Ո՛ր հ-եւալած չօ լնչեւար բար.  
No science till history be read.

Ո՛ր շարմ չօ շարմ շարմ.  
No force like the rush of a torrent.

Nj moʒa ʒo niʒ na cnujhe.  
 No choice like the king of the universe.  
 Nj řem̃ neač ʒo m-buð ojlce.  
 No one is gentle till well bred,  
 Nj bñute ʒo dul añ aor.  
 Not broken till advancing in age.  
 Nj bočt ʒo dul ʒo h-řřřřřř.  
 Nothing so poor as going to hell.  
 Nj h-ě la na ʒaorče la na řcolb.  
 The day of storm is not the day for thatching.  
 Said of a person who defers to an untimely hour what he should do in season.  
 Nj tořaň cřeuñ ʒo cðřřneáč.  
 No roaring noise like thunder.  
 Nj aňacřað ʒo h-ěřřř.  
 No jeopardy till refusal (is given.)  
 Nj ðaor ʒo mňaor ðřorč mñe.  
 No sprite like a woman of bad temper.  
 Nj mařřřðe ʒo řear řřřřř.  
 No navigator till (he is) helmsman.  
 Nj luač ʒo ařřřřř řð ěřřřřř.  
 No reward to that of hearing God's holy mass.  
 Nj ðaor ʒo břęř ěñ břęřřř.  
 Not condemned till (one hears) the judge's judgment.  
 Nj earba ʒo ðřč cāřřðe.  
 No want compared with the loss of friends.  
 Nj'ł řřor ařř ðuřře cřa řř řearř—añ luař 'na 'ñ řřřř.  
 One does not know whether speed or delay is the better.  
 Nj řearřa ʒo řðřða,  
 Nj cearřað ʒo řðřað.  
 No feast till there is roast;  
 No galling trials till one gets married.  
 Nj'ł řř řa ðorňañ řř meara le ř-řřřř,  
 'Na euř na ř-carað a'ř řřarað na ř-companač.  
 There is nothing in the world so bad to announce  
 Than the death of friends and the separating of companions.  
 (Said by Carolan on the supposed death of Charles M'Cabe.)  
 Nj'ł 'řa ř-řaorčal řo ačt cēð.  
 This world is but a vapour.

*For what is your life? It is a vapour which appeareth for a little while,  
 and afterwards shall vanish away. St. James iv. c., 15 v.*

Նյօր շալծ քար աղ Ելծիւնչաղ ար.  
The peace-maker never escapes unhurt.

Նյօր ծրսլծ Փլա Եալիւն արլաղ յաճ Ե-բօրչլծճճծ ը  
շալծ Ելե.  
God never closed a gap that He would not thereupon open  
another.

Ո՛յ ի՛նչ Լաճ Ե'արաղ և Եելճ աշար և լե.  
You cannot have your bread and eat it.  
*You cannot eat your cake and have your cake.*—Eng.  
*Vorebbe mangiar la forcaccia e trovar la in tasca*—Ital.

Ո՛յ աճար ալրլեճճ.  
Nobility is no pride.

Ո՛յ ինն և ծ թա ի՛յօր արճ շրլար և.  
It is no secret when it is known to three.

The Italians say *Three may keep counsel, if two be away.*—*Trè tacer-  
anno, se due vi non sono.* The French: *Secret de deux secret de  
Dieu, secret de trois secret de tous.*

Օ՛ն չաճ յեճ 'րաղ արլ ճլչե,  
Օ՛ն արլ չաճ քաղծլլե;  
Օ՛ն Ելլե արլե չաճ յ-Եաղլե,  
Փլլե չաճ քաղ արլե ճլչե.  
Young each person is in youth,  
Young again every old man;  
Young the close of each person's age,  
The close of every old age is (still) youth.

Օլ և՛ աճար յալլեար.  
Good against evil.

Օլ րլօղ յաճ յալլ յ'աղ.  
Bad blast that is not good to (some) one.

Օղաղ Փճ շօր Եաղա.  
Fear of God, is the beginning of wisdom.  
*Initium sapientiae timor Domini.*—Psalm 110.

Օճ յ-արար Օճ չ-Եաղլլե.  
Eight views, eight recollections.

Օքաճ ըծ աղ Լաճար.  
Distemper is the physician's luck.

Քլճ յլօքլալալա յր արալ Երծղա.  
An illiterate king is a crowned ass.

Rjoʒaæt ʒaη duað, ηῖ dual ʒo b-ʒaʒtær.  
A kingdom without trouble is not usually got.

Rún ʒaæt ʒeapc aη ηῖʒ ceapc.  
The desire of every lover is the rightful king.

Rór cūma ʒial ʒeap ʒuðac.  
A good-humoured man is like a fragrant rose.

Riaʒaῖl ηῖm oῖðeaðaiῖ.  
Rule according to your learning.

Rúnaῖðe cealʒaæt.  
A deceitful secret-searcher.

ʒaῖðbneap ʒjoη ʒuðaiῖce.  
Virtue is everlasting riches.

ʒaoηe a laeḗῖð ðjoηaoηe.  
Freedom in days of idleness.

ʒeaðaiη cluaηaῖðe a' ʒ cealʒaiηe.  
Shun a prying thief and a deceiver.

ʒaηiʒeāḡ eaʒaæt ʒaæt ʒaῖðbneap.  
Wisdom excels all riches.

ʒeapb aη t-aḡāḡ a ʒeap.  
Eaten bread is sour.

ʒeapb ηa ηῖte tḡaḗηoηa.  
Kernels taste bitter in the evening.

The meaning is, that when satiated with sweets—such as the kernels of nuts are—all day long, we begin at eventide, when tired, to find them tasteless and even sour.

ʒḡeḡeāḡ ʒjoη ʒiηiηe.  
Wine reveals the truth.

*When wine is in wit is out.*—Eng.

*Quod est in corde sobrii est in ore ebrii.*—Lat.

Τό ἐν καρδίᾳ τοῦ νήφοντος ἐπὶ τῆς γλώττης ἰστί τοῦ μεθυστος.—Plut.

"Οἶνον κατιοντος ἔπιπλουσιν ἔπη.—Herodotus, i.e. when wine sinks words swim.

*Quid non ebrietas designat? operta recludit.*—Pliny.

ʒoiʒteac ʒolaiη ηῖ ηo toηaiη.  
An empty vessel has the greatest sound.

*Empty vessels make the greatest sound.*

*A fool's voice is known by multitude of words.*—Solomon.

*The shallowest stream makes most noise.*

Sult ʒan ceð roð neime.  
Delight unclouded is the happiness of heaven.

Եբի Եբի Եբի Եբի Եբի Եբի,  
Եբի Եբի Եբի Եբի Եբի Եբի.  
(’Tis like the) barking of a hound in a verdant valley, to  
address a head without knowledge.

Ես Ես Ես Ես Ես Ես,  
The smile is under-hand, i.e. *to smile in one’s sleeve*.

Ես Ես Ես Ես Ես Ես,  
There is reason for every thing.  
*Too much of one thing is good for nothing—Eng.*  
*Est modus in rebus.—Horace.*  
*Assez y a si trop n’y a.—Fr.*

Ես Ես Ես Ես Ես Ես,  
A nail in the quick.

Ես Ես Ես Ես Ես Ես,  
Winter comes on the lazy.

Ես Ես Ես Ես Ես Ես,  
Behaviour comes from learning.

Ես Ես Ես Ես Ես Ես,  
Sun comes after rain.  
*Sunshine after storm.—Eng.*

Ես Ես Ես Ես Ես Ես,  
A small offering and a slender return.  
*He that soweth sparingly shall reap sparingly.—2 Cor. ix. 6.*  
*Qui parce seminat, parce et metet.—Ibid.*

Ես Ես Ես Ես Ես Ես,  
Each person’s wish according as he acts.  
*Every one to his fancy.—Eng.*

Ես Ես Ես Ես Ես Ես,  
Nij b-fujl Ես Ես Ես Ես;  
Պայտ Ես Ես Ես Ես,  
Ես Ես Ես Ես Ես Ես.  
The beginning of wisdom is the fear of God.  
There is no wisdom like it;  
It is a good sign for the person  
Who is filled with the fear of the Lord.  
*Initium sapientiæ timor Domini.—Psalm 110.*

Τορὰς λοῖνζε κλᾱν,  
 Τορὰς ἀπὲ κλοῦαδ;  
 Τορὰς πλαῖτα παῖλτε,  
 Τορὰς παῖλντε κοβλα.

The beginning of a ship is a board,  
 The beginning of a kiln is its being laid with stone;  
 The beginning of a prince's reign, is greeting.  
 The beginning of health is sleep.

Τορὰς κοῖλλε ἀ' ῥ δεῖνε μονα.  
 The beginning of a wood and the end of a bog.

*First in a wood and last in a bog.—Eng.*

Τρομν κεαρικ ἀ β-παδ.

A hen carried long weighs heavy.

Τυῖζεαῖν κεαρὶ λεῖζιν λεατ-ῖοκαλ.

A man of learning understands half a word.

i.e. will know what the speaker means before the sentence is fully uttered.

*Send a wise man on an errand and say nothing to him.*

*Accenna al savio et lascia far a lui.—Ital.*

Τυῖρλεαῖν ῥαοῖ.

A sage slips.

*Quandoque bonus dormitat Homerus.—Lat.*

*Wise men are caught in wiles.—Eng.*

Or,

*A good garden may have some weeds.—Eng.*

Τυαρὶ ζοῖτα ζαῖλινζ ἀ' ῥ ζαῖνβ-ῖιον.

Storm and tempest, fore-runners of famine.

*After a famine in the stall,*

*Comes a famine in the hall.—Somerset.*

Τυρ μαῖτ λεατ ἡα ἡ-οῖβνε.

A good beginning (is) half the work.

*Well begun is half done.—Eng.*

*Dimidium facti qui caput habet.—Horat.*

*Barba bagnata mezza raso.—Ital.*

*A beard washed is half shaven.*

Υαβαρι ζαν ταῖνβε.

Pride without profit. *Profitless pride.—Eng.*

Υῖνλαετ δ' υαῖρλεαετ.

Obedience (is due) to nobleness.



## II.

The following specimens of the Irish language from the fifth to the seventeenth centuries, selected from authentic works, published either by individuals whose names are illustrious in Irish literature; or under the direction of that learned and patriotic body *The Archæological and Celtic Society*, will serve to show what changes the language has undergone from the days of St. Patrick to the present time.

The first specimen, which has been selected, with the author's kind permission, from Dr. Petrie's work (*History and Antiquities of Tara Hill*, p. 33) is the hymn composed by our Apostle, on Easter Saturday, A.D. 433, on his way from Slane to the royal palace of Leogaire, at Tara, with seven clerical companions and the youthful St. Benignus, to shield himself and them against the wiles and plots of the druids and assassins appointed to compass his destruction.

"Tunc vir sanctus composuit illum Hymnum patrio idiomate conscriptum, qui vulgò *Feth-fiadha*, et ab aliis *lorica* Patricii appellatur; et in summo abinde inter Hibernos habetur prætio; quia creditur, et multa experiëntiâ probatur, piè recitantes ab imminetibus animæ, et corporis præservare periculis." Colgan; *Septima Vita Tripartita S. Patricii* pars I., cap. lx., Tr. Th. p. 126, as quoted by Dr. Petrie. "It is only necessary to add here, that this hymn is in that ancient dialect of the Irish called *Bearla Feine*, in which the Brehon Laws and the oldest tracts in the language are written." p. 32.

1—Ա Ծօմորիս յո՞ծս յիսր շրեղ շօհայլոյ երիցօյլ.  
Ad Temoriam hodie potentiampræpolentem invoco Trinitatis.

Շրեղիմ շրեօճատի՞մ քօյրիղ Օղծատձ յո ծւլեմայի  
Credo in Trinitatem sub ք Unitate քոո numinis

ծալլ.

elementorum.

Ա Ծօմորիս յո՞ծս յիսր շրեղ Շրիշ քօ  
Apud Temoriam hodie virtutem nativitatis Christi cum  
ն-ձ Բաշիսր, յիսր քրօշէա քօ ն-ձ ածոցուլ,  
eâ ejus baptismi, virtutem crucifixionis cum eâ ejus sepulturæ,  
յիսր ն-բրիլշէ քօ քրիշձԲալ, յիսր քոյսծ  
virtutem resurrectionis cum eâ ascensionis, virtutem adventus  
ծօ Բրեթեմոյ Բրաթա.  
ad judicium æternum.

Ա Ծորիս յոյս ոյս շնո՛հ հիսփիոն իո  
 Apud Temoriam hodie virtutem amoris seraphim in  
 սրտաձ արշել, հի բերցիրն քրիստոս ար շոն  
 obsequio angelorum, in spe resurrectionis ad adipiscendum  
 բոհրալե. In orationibus nobilium patrum in praedictio-  
 լայն բաժա հի բրալեքայն արտալ, իո  
 nibus prophetarum, in praedicationibus apostolorum, in  
 հիքրայն բարեմեծա՛հ, իո քոնձա ուոմ յոնն, հի  
 fide confessorum, in castitate sanctarum virginum, in  
 ոնոյմայն բոն բրեան.  
 actis virorum justorum.

Ա Ծորիս յոյս ոյս ոյմե, րօլրե շրեռ,  
 Apud Temoriam hodie potentiam cœli, lucem solis,  
 քրոհա բրեքայ, ան շրեռ, ծոն րօլրե,  
 candorem nivis, vim ignis, rapiditatem fulguris,  
 րաւե շաւե, բոմոնա մարա, բարբրեմ տալմայն,  
 velocitatem venti, profunditatem maris, stabilitatem terræ,  
 ծոբրալեքա արեւ.  
 duritiam petrarum.

Ա Ծորիս յոյս ոյս Քե ծոմ րաւարաւե,  
 Ad Temoriam hodie potentia Dei me dirigat,  
 շոմաւա Քե ծոմ շոմշաբալ, շալլ Քե ծոմ  
 potestas Dei me conservet, sapientia Dei me  
 յոնիւր, ոյր Քե ծոմ յոյմքրե, շաւր Քե ծոմ քրեքե,  
 edoceat, oculus Dei mihi praevideat, auris Dei me exaudiat,  
 բրաւաւ Քե ծոմ քրաւար, րա Քե ծոմ յոնեշալ,  
 verbum Dei me disertum faciat, manus Dei me protegat,  
 յոնեք Քե ծոմ յոնեքեքաւ, րաւա Քե ծոմ ծրոն,  
 via Dei mihi patefiat, scutum Dei me protegat,  
 բոհրալե Քե ծոմ անուլ ար յոնեքայն ծոնա,  
 exercitus Dei me defendat contra insidias dæmonum,  
 ար արալշիւն ծալեք, ար յոնեքայն ալոնո, ար  
 contra illecebras vitiorum, contra inclinationes animi, contra  
 քե ծոմնե մոնր շրաւար ծոմ յ շոն օւր  
 omnem hominem qui meditetur injuriam mihi procul et  
 իո օւր յ ուաւեք օւր հի բոհայն  
 prope cum paucis et cum multis.

Եօսիլիսլլ երսւմ շիւս նս հսլե ներս թօ բնի  
 Posui circa me sane ~~tas~~ omnes potentias has contra  
 cech ներս ն-սմոսիս ն-երօսիս, բնիսլլ ծօմ շիւսլլ  
 omnem potentiam hostilem saevam excogitatem meo corpori  
 օսլլ սմօսիս, բնի շիւսիւս թսլլբօսիս, բնի  
 et animæ, contra incantamenta pseudo-vatum, contra  
 ծսլլբեււ շեւիւսիւս, բնի թսլլբեււս հեւեւեւս,  
 nigras leges gentilitatis, contra pseudo-leges hæreseos,  
 բնի հիւսեւսւեւս ն-իւսիւս, բնի եւիւսիւս եսի  
 contra dolum idololatriæ, contra incantamenta mulierum  
 օսլլ շօեանս օսլլ ծիւսս, բնի cech  
 et fabrorum ferrariorum et druidum, contra omnem  
 բիւսս սս շիւսլլս սմօսիս ծիւսի.  
 scientiam quæ occæcat animum hominis.

Ենիւս ծօմս լիւսեւսլ լիւսս սի նիւմ, սի  
 Christus me protegat hodie contra venenum, contra  
 լօսւս, սի եսսս, սի շիւս,  
 combustionem, contra dimersionem, contra vulnera,  
 օնօմիսիս լիս թօսիս.  
 donec meritis essem multum præmii.

Ենիւս իւմ, Ենիւս լիւմ, Ենիւս լիւսեւս,  
 Christus [sit] mecum, Christus ante me, Christus me pone,  
 Ենիւս լիւսս, Ենիւս լիւսս, Ենիւս սսսս, Ենիւս  
 Christus in me, Christus infra me, Christus supra me, Christus  
 եւսսս Ենիւս տսսիւս, Ենիւս լիւսս,  
 ad dextram meam, Christus ad lævam meam, Christus hinc,  
 Ենիւս լիւսս, Ենիւս ի եւսս.  
 Christus illinc, Christus a tergo.

Ենիւս ի օսիւս cech ծիւսիս լիւս լիւսիւսս,  
 Christus [sit in corde omnis hominis quem alloquar,  
 Ենիւս ի ն-շիւս cech օսիս թօ ծօմ լսիսիսիս, Ենիւս լիւս  
 Christus in ore cuiusvis qui me alloquatur, Christus in  
 cech լիւսս ում եւսսսսս, Ենիւս լիւս cech շիւսս  
 omni oculo qui me videat, Christus in omni aure  
 լիւսսս շիւսիսիս.  
 quæ me audiat.

Ա Եօմիւս լիւսս նիւս շիւս շիւս շօսիւսս  
 Ad Temoriam hodie potentiam præpollentem invoco

Տրինոյտ. Տրեւոն Տրեօճաթի թօլրն Օւնճաթ ին  
Trinitatis. Credo in Trinitatem sub Դ Unitate Դ  
Բւեմայն Եայլ.  
numinis elementorum.

Տօմինի Երտ Բալս, Տօմինի Երտ Բալս, Քիսրէյ Երտ Բալս,  
Domini est salus, Domini est salus, Christi est salus,  
Բալս Եւա, Տօմինօ, Բիտ Բեմբեր ՆօԲիսքւմ.  
salus tua, Domine, sit semper nobiscum.

A modern Irish version, with an English poetical translation of the foregoing hymn by J. Clarence Mangan is here given for the benefit of many who may wish to see it either in modern Irish, or in an English poetical dress. The poetical version taken from *Duffy's Magazine*, is extremely literal, yet lighted up with the same devotional glow that pervades the original.

The same protecting power which, according to St. Evin, who flourished in the sixth century, this hymn was known to possess in and before his time, is, with reason ascribed to it even to this day. "The *Luireach Phadruig*," says Dr. Petrie, "is still remembered popularly in many parts of Ireland, and a portion of it is to this day repeated by the people usually at bed time."

An instance of this popular devotion towards our holy Apostle came under my own notice in the year 1848, when a peasant from my native parish, who, with his family, was preparing to go to America, came to me to procure for him, if possible, a copy of St. Patrick's hymn. How exactly this practice accords with the words read in the *Book of Armagh* (which, according to Dr. Graves, was written A.D. 807) transcribed from "Tirechan's annotations on the saint's life, written in the seventh century:"—*Canticum ejus Scotticum semper canere.*—*Book of Armagh*, fol. 16, p. a, col. 1. See Dr. Petrie's *History and Antiquities of Tara Hill*, and the *Liber Hymnorum, Fasciculus I.*, p. 50.

Ա Ե-Տեաճիւայճ ա յ-Եյս, յեարտ Երեան յա Տի-  
օնօԵ.

ՇրեյԵրմ 'Բա Տիօնօն Բաթ Երեան ՇրեյԵրմ յա  
ն-Ել.

Ա Ե-Տեաճիւայճ ա յ-Եյս, յեարտ ՇրեյԵրմ Յօ յ-Ե Եարտ;  
յեարտ ա Եարտ Յօ յ-Ե Երեան; յեարտ ա ԵրեյԵրմ Յօ յ-Ե  
Եարտ; յեարտ ա Եարտ Եւմ ա յ ԵրեյԵարտ;  
ԵրեյԵարտ.

Ա Ե-Տեաճիւայճ ա յ-Եյս, յեարտ Յրե Տեաճիւ; ա յեարտ  
Եա ա յ յալօլ յա յ-ԵրեյԵ; ա յ ԵրեյԵ ԵրեյԵ Եւմ  
Եա-Բալօլ; ա յ յրեյԵ յա յ-Եարտ ԵրեյԵ; ա  
Ե-ԵրեյԵրեյԵ Բալօլ; ա յ Եարտօրեյ յա յ-Երտ;

Ա Յ-քրիստոսն և Յ-օրհնութիւն: Ա յ-ճարտարութեան  
նստիմ-նալձեան: Եւ Յոյժարեալն բիւն:

Ա ծ-ԲԵՐԿՈՒՅԴ Ա Ս-ՆՈՒ ՆԵՐՈՒ ՆԵՂԻՄԷ; ԲՈՂԼՐԷ ՇՆՔԻՄԷ;  
ՃԼԼԵԱԾՑ ԲՆԵԱԾԸ; ԽՐԶԷ ԵՂՈՒԾ; ԾՁԻՆԵԱԾՑ ԼՊՐԱԾ; ԼՎԱՅԷ  
ՀՋՈՂԷ; ԾՈՐՈՒՆԵԱԾՑ ԹԱՐԱ; ԵՂԻՐԵԱՄ ԵԼԻՄԱՆ; ԵՐԱՍԺ-  
ԵԱԾՑ ԵԱՐՈՒՅԵԱԾ.

Ա ծ-Դամբարէշ և յ-Ելս, դարս Դժ ծոմ՝ շրժօնւնս; Ընթա Դժ ծոմ՝ շոնջար; Եաշո Դժ ծոմ՝ յնրեա; Բնլ Դժ ծոմ՝ յօրն-բժար; Ըար Դժ ծոմ՝ շրթաւ; Երար Դժ ծոմ՝ նրարեա; Լան Դժ ծոմ՝ շոյրեա; Բլշ Դժ ծոմ՝ Բնրւնս; Բշաւ Դժ ծոմ՝ շոյր; Բաշ Դժ ծոմ՝ աղաւ ար յնեօշաբ ծարոն; ար Ըաշն ծարաւա; ար ծոժոյլ ո Ե-Եշո; ար շաւ ծար և Բարաւշար շոշար ծար և Բ-Բար ո և շ-Ըն; և -Ըար. ո և շ-Ընաւա.

Շարժւոյ մ' էմբեզլոն ինչպէս թոյն, և յ-աշայծ  
 չափ յարմարեալ, բարեբաղնեալ բարկոյն ծոմ շար  
 աշար ծոմ անոյն, և յ-աշայծ շարեալ թոյն-թայծ, և յ-աշայծ  
 Ծոյն-Ծոյն թարգմաւ, և յ-աշայծ թոյն-թեալ շար  
 եւեալ, և յ-աշայծ չափ Ծոյն, և ծաղիկ անոյն ծոյն:

[illegible]

Ա ծ-Եւանդիստ ա յ-ժու ածսլոյշիմ քարտ երեւոյն Եւ Երի-  
տոյթը : Երբիւմ , րա Երիտոյթ բազմ աղծաճ Երաւիչէօրա  
նա յ-ժու .

Domini est salus, Domini est salus, Christi est salus,  
salus tua, Domine, sit semper nobiscum. Amen.

ST. PATRICK'S HYMN BEFORE TARA.

(From the original Irish.)

I.

AT TARA TO-DAY, in this awful hour,  
I call on the Holy Trinity!  
Glory to Him who reigneth in power,  
The God of the elements, Father and Son,  
And paraclete Spirit which Three are the One,  
The everlasting Divinity!

## II.

At Tara to-day, I call on the Lord,  
 On Christ the Omnipotent Word,  
 Who came to redeem from death and sin,  
     Our fallen race ;  
     And I put, and I place,  
 The virtue that lieth in  
     His incarnation lowly,  
     His baptism pure and holy,  
 His life of toil, and tears, and affliction,  
 His dolorous death—His crucifixion,  
 His burial, sacred, and sad, and lone,  
     His resurrection to life again,  
 His glorious ascension to heaven's high throne,  
 And lastly, His future dread,  
     And terrible coming to judge all men—  
 Both the living and dead.....

## III.

At Tara to-day, I put and I place,  
     The virtue that dwells in the seraphim's love ;  
 And the virtue and grace,  
     That are in the obedience,  
     And unshaken allegiance,  
     Of all the archangels and angels above ;  
 And in the hope of the resurrection  
 To everlasting reward and election ;  
 And in the prayers of the fathers of old ;  
 And in the truths the prophets foretold ;  
 And in the Apostles' manifold preaching ;  
 And in the confessors' faith and teaching ;  
 And in the purity ever-dwelling  
     Within the Immaculate Virgin's breast ;  
 And in the actions bright and excelling  
     Of all good men, the just and the best.

## IV.

At Tara to-day, in this fateful hour,  
 I place all heaven with its power,  
 And the sun with its brightness,  
 And the snow with its whiteness,  
 And fire with all the strength it hath,  
 And lightning with its rapid wrath,  
 And the winds with their swiftness along their path,  
 And the sea with its deepness,  
 And the rocks with their steepness,  
 And the earth with its starkness,  
     All these I place,  
     By God's almighty help and grace,  
 Between myself and the powers of darkness.

## V.

At Tara to-day,  
 May God be my stay !  
 May the strength of God now nerve me !  
 May the power of God preserve me !  
 May God the Almighty be near me !  
 May God the Almighty espy me !  
 May God the Almighty hear me !  
 May God give me eloquent speech !  
 May the arm of God protect me !  
 May the wisdom of God direct me !  
 May God give me power to teach and to preach !  
 May the shield of God defend me !  
 May the host of God attend me,  
 And ward me,  
 And guard me,  
 Against the wiles of demons and devils ;  
 Against the temptations of vice and evils ;  
 Against the bad passions and wrathful will  
 Of the reckless mind and the wicked heart ;  
 Against every man that designs me ill,  
 Whether leagued with others, or plotting apart.

## VI.

IN THIS HOUR OF HOURS,  
 I place all those powers,  
 Between myself and every foe,  
 Who threatens my body and soul  
 With danger or dole ;  
 To protect me against the evils that flow,  
 From lying soothsayers' incantations ;  
 From the gloomy laws of the gentile nations ;  
 From heresy's hateful innovations ;  
 From idolatry's rites and invocations :  
 By these my defenders,  
 My guards against every ban—  
 And spells of smiths, and Druids, and women ;  
 In fine, against every knowledge that renders,  
 The light Heaven sends us, dim in  
 The spirit and soul of man !

## VII.

MAY CHRIST I PRAY,  
 Protect me to-day,  
 Against poison and fire ;  
 Against drowning and wounding ;  
 That so in His grace abounding,  
 I may earn the preacher's hire !

## VIII.

CHRIST, as a light,  
 Illumine and guide me !  
 CHRIST, as a shield, o'ershadow and cover me !  
 CHRIST be under me ! CHRIST be over me !  
 CHRIST be beside me,  
 On left hand and right !  
 CHRIST be before me, behind me, about me !  
 CHRIST, this day, be within and without me !

## IX.

CHRIST the lowly and meek,  
 CHRIST the all-powerful, be  
 In the heart of each to whom I speak,  
 In the mouth of each who speaks to me,  
 In all who draw near me,  
 Or see me, or hear me !

## X.

AT TARA TO-DAY, in this awful hour,  
 I call on the Holy Trinity !  
 Glory to Him who reigneth in power,  
 The God of the elements, Father and Son,  
 And paraclete Spirit, which Three are the One,  
 The everlasting Divinity !

## XI.

Salvation dwells with the Lord,  
 With CHRIST, the Omnipotent Word,  
 From generation to generation,  
 Grant us, O Lord, thy grace and salvation !

J.C.M.

The following extract is from the preface in the *Leabhar Breac* to the Hymn composed by St. Sechnall or Secundinus, in honor of St. Patrick. According to the Rev. Dr. Todd (*Book of Hymns*—Part I. p. 44) it "is supposed by the best Irish Scholars, judging from its language and style, to be a composition of about the seventh or eighth century." This preface is given in the published *Fasciculus* (p. 31) of the *Leabhar Imuinn* as edited (Dublin : 1855) by the learned Doctor for The *Irish Archaeological and Celtic Society*, as a historical commentary on the first hymn.

II.—JS anđorin arberit in      Then the Angel said to  
 c-ahngel enja Patraic, bñ      Patrick, "All these shall be  
 laetru rin uile.      Do nohpat      thine." They made peace



շնա ընդ անդրոյն, Քառնայց ՚ի  
Sechnall, ՚ի զոյն ծառն [ac]  
շնաճարն շնմիշն զն ընշն  
նո զհաւտարն զայն զայն  
ոճ զանարն զոմոն զծառն  
նո զն զեւան, ՚ի զբոն զոն զան-  
րաճ զն զոմոն զնա զան  
տորաճ,

Տանցի զնշն զհնարն  
զոմոն, etc. Զոն զոն զն  
նոն զանարն զն զայն զն  
նոն զն զն զն զն զն  
զնարն զնարն.

Օսոյն զոն զնա զն  
նարն զն Sechnall զոն զն  
նոն զոն զն զն զն զն  
նոն զն զն զն զն զն  
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նոն զն զն զն զն զն

then, Patrick and Sechnall.  
And as they were going round  
the cemetery<sup>1</sup>, they heard a  
choir of Angels chanting a  
hymn at the Offertory in the  
Church, and what they chan-  
ted was the hymn whose be-  
ginning is :—

Sancti venite, Christi cor-  
pus,<sup>2</sup> &c. So that from that  
time to the present, the hymn  
is chanted in Erinn when the  
Body of Christ is received.

And Patrick, after this, sent  
Sechnall to Rome for portions  
of the relics of Paul and Peter,  
and other martyrs, in conse-  
quence of the accusation he  
had made against him. And  
these are the relics which are

<sup>1</sup> That is at Sechnall's place—the church of Dunshaughlin near Maynooth.

<sup>2</sup> The Hymn is entitled, "*Hymnus quando communicarent Sacerdotes*,  
and is as follows :—

Sancti venite,  
Christi corpus sumite ;  
Sanctum bibentes,  
Quo redempti sanguinem.

Salvati Christi,  
Corpore et sanguine,  
A quo refecti,  
Laudes dicamus Deo.

Hoc sacramento,  
Corporis et sanguinis,  
Omnes exuti,  
Ab inferni faucibus.

Dator Salutis,  
Christus filius Dei,  
Mundum salvavit,  
Per crucem et sanguinem.

Pro universis,  
Immolatus Dominus,  
Ipse Sacerdos,  
Existit et hostia.

Lege preceptum,  
Immolari hostias,

Qua adumbrantur,  
Divina mysteria.

Lucis indultor,  
Et salvator omnium,  
Præclaram sanctis,  
Largitus est gratiam.

Accedant omnes,  
Pura mente creduli,  
Sumant eternam,  
Salutis custodiam.

Sanctorum custos,  
Rector quoque Dominus,  
Vitæ perennis,  
Largitur credentibus.

Cælestem panem,  
Dat esurientibus,  
De fonte vivo.  
Præbet sitientibus.

Alpha et omega.  
Ipse Christus Dominus,  
Venit, venturus  
Judicare homines.

Posl 7 Petajiu.

O nu pcasth tpa do Sechnall in molud-*ra* do denam, luyb dja tairpenad do Patraic. In tan no rjac̃t Sechnall co Patraic arberit fuyrr, Molad do mizner dja arisle mac bechad, Jr ayl dam etrẽct durtiu fuyrr. Arberit Patraic, mochen molad fin muirne De. Ire tpa torrach do mac Sechnall for a immon .i. beata Churci curcodit, ar na no eucad Patraic [dja aine] cja dja n-deinad in t-immon co tairned a zabail.

now in Ardmacha, in the shrine of Paul and Peter.

Now, when Sechnall had finished this hymn, he went to show it to Patrick; and when he had reached Patrick, he said to him, "I have composed a hymn in honour of a certain Child of Life,—I wish that thou wouldst listen to it." Patrick answered, "I welcome the praise of a man of the people of God." But the beginning that Sechnall gave to the hymn was, *Beata Christi custodit*, in order that Patrick should not know in whose honour the hymn was made, until he had finished it.

The six following verses were composed in the seventh century by St. Colman O'Clusaigh, tutor of St. Cummine Foda, A.D. 661. See O'Reilly's Catalogue of Irish writers, p. 45. Also:—*The book of Hymns*—Part I., p. 86. This selection is made from the *Four Masters*, translated by Dr. O'Donovan, Vol. I. p. 272. Dublin, Hodges and Smith.

### III.

Uorr Cuiore, rē cēd ferccat a haon, An cāicead blādaian do Dīarūaite 7 Blāthmac. S. Cummine Foda, mac Fīachna, eprcop Cluana Fearra Breanoirne, dēcc in dāia lā dēz do Nouember. Colman Ua Claraiz, oide Cummine, no iasb na ioiun rī:

Ni beir Lūimnech for a duium, de rīl Muiimnech il Leth Cuiun,

Mārbān in noi ba fīú do, do Cummine mac Fīachno.

Mā do teizēad neac tair muiun, teizēad hī ruidē nZuizaiun, Mā a hEui dī bui dō, nze Cummine Foda.

Mō cūma-*ra* iari cCummine, on lo no foilzead a āic,

Coī mocuīl nīr nīnzaimead, dōrd zail iari ndeariac a bāic.

The age of Christ, 661. The fifth year of Diarmaid and Blathinac. St. Cummine Foda, son of Fiachna, Bishop of

Cluamfearta Breanain, [Clonfert], died on the twelfth day of November. Colman Ua Cluasaigh, the tutor of Cummine, composed these verses :

The Luimneach did not bear on its bosom of the race of Munster, into Leath Cuinn,  
 A corpse in a boat so precious as he, as Cummine son of Fiachna.  
 If any one went across the sea to sojourn at the seat of Gregory (Rome),  
 If from Ireland, he requires no more than the mention of Cumine Foda,  
 I sorrow after Cumine from the day that his shrine was covered ;  
 My eyelids have been dropping tears ;  
 I have not laughed, but mourned since the lamentation at his barque.

The following extract is taken from *The Irish Charters in the Book of Kells*, translated by Dr. O'Donovan, and published (1846) in a copy of *The Miscellany of the Irish Archæological Society*. The learned translator says that the "splendid MS. of the gospels, called the Book of Kells, preserved in the Library of Trinity College, Dublin, was, there is every reason to believe, executed in the time of St. Columbkille. The existence of the charters which have been copied into it, is sufficient to connect it with the Monastery of Kells; and that it was in existence there in the year 1006, and then regarded as one of the most splendid relics of the western world, will appear from the annals of Ulster under that year." He then quotes the annals of Ulster, and of the Four Masters. From internal evidence even, it is manifest that it was written before the tenth century.

IV—Dorajne cille delga OF THE FREEDOM OF CILL  
 1170. DELGA.<sup>1</sup>

Féctar táinig Conchobor  
 ua maelsechlainn do ríth-  
 mada uí Aeda .i. uí Gilla  
 coláim . . . coaltan ce-  
 nandor co tarat comarba  
 coláim cille (.i. maelmoine

One time that Conchobhar  
 O'Maelsechlainn came to a  
 peaceful conference with the  
 grandson of Aedh (i.e. Gilla  
 Columb . . . . alumnus of  
 Kells), so that the comharba

<sup>1</sup> "Cill delga, now Kildalkey, a parish situated in the west of the town of Trim, in the barony of Lune, or Luighne, and county of Meath, where the festival of the celebrated virgin St. Damhnat or Dymphna, is still celebrated on the 15th of May."

ua uchtan) co na famud 7  
co na mionnab 7 . . . . . noet  
chommaiuce fhu, 7 conar-  
maab 7 for a muin do alcor  
coluim cille 7 conarpuic leir  
co ler luigdech 7 co nor dall  
ir in zlonn in dun meic cen-  
nan a nber. Conon 7 cionab  
in trapanagthe fein do nat  
concobor ua maelreclainn  
cill delga co na crich 7 co  
na feinud do dia 7 do culum  
cille co bnat cen cir cen  
cobac cen feic cen luagad  
cen choimom nuz na coruz  
fuiriu mar . . . . . ba maelm  
ar in laimed tairic a tab-  
all etir cen no ba 7 cric.  
Ocur a teac ro inna com-  
maiuce 7 inna plana do nat  
and .i. amalgab comarba  
patraic co mbachall iru 7  
comarba feinon 7 comarba  
ciarain cona mionnab o cle-  
ricib, in imorina telcaaduib  
.i. oengur ua cainelbain, 7  
in telca cail .i. maeliru  
mac cornein, 7 in maize  
laca .i. zilla zruiziu ua  
dummaic, 7 in tuat luigne  
.i. laigeben mac maelan, o  
laecab, 7 mor inzen meic  
concobair in nuzan cen  
nach nathcor na commaiuce  
ren co bnat. I fadnair  
fer mbe etir laecu 7 cleir-  
cu do nat na plana fein 7  
na commaiuce, 7 tucrat uile  
etir laecu 7 bleiricu a  
mbennactair do cac nuz na  
tairgab dar in tairne fein  
co bnat, 7 tucrat uile a

of Columbkille (i.e. Maelmuire  
O'Uchtaín), with his congre-  
gation and reliques . . . . .  
came to give them protection.  
But he (Conchobhar), took  
him (Gilla Columb), on his  
back from the altar of Colum-  
kille and carried him to Les-  
Luigdech, and deprived him  
of sight in the valley which is  
to the south of Dun-mic-cen-  
nan. It was in atonement for  
this violation that Conchobhar  
O'Maelsechlin gave Cill-delga  
with its territory and lands to  
God and to Columbkille for  
ever, as king or chieftain hav-  
ing rent, tribute, hosting,  
coigny, or any other claim on  
it as . . . . . before, for no chief  
durst touch it while (staying)  
in the territory. Now these  
were the sureties and guaran-  
tees given in it, viz., Amal-  
gaidh, Comharba of Patrick;  
with the staff of Jesus; the  
Comharba of Finnen; the  
Comharba of Ciaran with his  
reliques, of the clergy; also  
the King of Telach-ardd, Oen-  
gus O'Cainelbain; the King  
of Telach-Cail, Mael Isu Mac  
Cairthen; the King of Magh  
Locha, Gilla-Griguir O'Dum-  
maig; the King of Tuath  
Luigne, Laigneu Mac Moe-  
lain, of the laity; and also  
the Queen Mor, the daughter  
of the son of Conchobhar,  
without any revocation of this  
for ever. In the presence of  
the men of Meath, both clergy

mallactaib do cac níz do  
noireb tairir fein. 7 3ib  
zuaract do cac ní rairuad  
coluim cille 1r zuaractuca  
do níz (7 3ib zuaract do  
cac níz 1r zuaractuca do  
níz) tempach, uair 1r bna-  
taib hé do columcille.

and laity, these sureties and  
guarantees were given; and  
they all, both laity and clergy  
gave their blessing to every  
king who should not violate  
this freedom for ever; and they  
all gave their curse to any  
king who should violate it;  
and though it is dangerous for  
every king to violate Colum-  
kille, it is particularly danger-  
ous to the King of Tara, for  
he is the relative of Colum-  
kille.

The next is a specimen of the language as it was written  
and spoken in the tenth century. It is taken from the *Annals  
of the Four Masters*, vol. I., p. 618. Dublin: Hodges and  
Smith, 104 Grafton-st., 1851.

V.—Aoir Chiorc, naoi ccéd, fíche a ré. An naoiáb  
bliaðian do Donncað. Baoitine, abb Buirae, Fionnacta,  
abb Corcaige, ceand niaíla emhoir Eneann, Ciaran, abb  
Achais bō Cairnigh, Celedabail, mac Scannail, do dol co  
Róim dia ailiéne a habbaíne Beadbair, 7 atberit na  
nairnir<sup>1</sup> occ imteét dō.

Whitig damra tairir do éirall o éorab teaglaig,  
Do arcehamh imh ailiéir, tar tuinn mara muab meah-  
mhaig.

Whitig anadh binnelaðad collha co lion a cairne,  
Whitig iarañ imraðad co no fíicé Mac móir Maíne.  
Whitig arcehamh rualac, ráitmad for toil co treamon,  
Whitig fneiteach ndualcha, azur derina fíu deamh,  
Whitig corp do cairnucéad, daig 1ra cion non breha,  
Whitig forr iar taiririuab airim i tteicemir ar ndéma.  
Whitig focuill tíglaicé, tairbad fíu zhuir zhaeta,  
Whitig omah inbhaidé treama luain laicé bhaeta.  
Whitig laim corp crédbaidé, corcað im érabaidé nglinne,  
Whitig neic na neaircmaidé ar éir na flacta fíne.

<sup>1</sup> It is worthy of remark that the rhyming observed in these stan-  
zas is quite as perfect as any we can find in modern English poetry.

Պիւիչ լամ քի տըմայծե Ծոմնայն շէ շէտայն Եայնջեան,  
 Պիւիչ շնէր քի հիւնայն, յո Կոմաճ Կիւմիւն Կիւնջեալ.  
 Աժտ յոյժ Եւ Կեղ Եկաճայն, յի շէաքա Ծոմ քի քիւնիւ.  
 Պիւիւրեան քո զաօն յաշայլ յո զաճ մայնիւն Եւ միւիւն.  
 Ու մարաք մօ շոմաքիւրի, Եւտիւր քի քիւնայն քիւիւն,  
 Պաճ ծօ յիւտ յո Եաօրիւր յոնաճ մայնիւն Եւ միւիւն.  
 Եւ Կիւի Կօրնիւմ քիւնեաճիւն շաքա շօ յաշայն քիւնիւ,  
 Կոմեաճիւն մաճ, Պիւիւրեաճիւն, Պաօնիւն, Պաօլ մօլ-  
 շաճ միւիւն.

The Age of Christ, 926. The ninth year of Donnachadh. Baeithine, Abbot of Birra; Finnachta, Abbot of Corcach, head of the rule of the most of Ireland; Ciaran, Abbot of Achadh-bo-cainnigh; Celedabhaill, son of Scannal, went to Rome on his pilgrimage from the abbacy of Beannchair; and he composed these quatrains at his departure:—

Time for me to prepare to pass from the shelter of a habitation,  
 To journey as a pilgrim over the surface of the noble, lively sea.  
 Time to depart from the snares of the flesh, with all its guilt,  
 Time now to ruminate how I may find the Great Son of Mary.  
 Time to seek virtue, to trample upon the will with sorrow,  
 Time to reject vices, and to renounce the Demon.  
 Time to reproach the body, for of its crime it is putrid,  
 Time to rest after we have reached the place wherein we may  
 shed our tears.

Time to talk of the last day, to separate from familiar faces,  
 Time to dread the terrors of the tumults of the day of judgment.  
 Time to defy the clayey body, to reduce it to religious rule,  
 Time to barter the transitory things for the country of the  
 King of Heaven. [pleasures,  
 Time to defy the ease of the little earthly world of a hundred  
 Time to work at prayer, in adoration of the High King of  
 Angels.

But only a part of one year is wanting of my three score,  
 To remain under holy rule in one place, it is time.  
 Those of my own age are not living, who were given to ardent  
 devotion,  
 To desist from the course of great folly, in one place, it is time.  
 It was grievous that Cormac the hospitable was wounded with  
 long lances,  
 Indrechtach the noble, Muireadhach, Maenach, the great  
 Maelmithigh.

The following short poem was written about the middle of the Sixteenth Century by *Angus O'Daly Fionn*, surnamed the *Divine*. He composed many religious pieces, twenty eight of which are now in a collection of poems transcribed by Eugene Curry, for the Rev. Matthew Kelly, Professor, St. Patrick's College, Maynooth, from whose MS. these stanzas have been copied. For a short account of this writer and the poems he has left, see Transactions of the *Iberno-Celtic Society*, for 1820; Vol. I. Part I. p. cxl.—*A Chronological account of Irish writers*, by Edward O'Reilly, author of the Irish-English Dictionary.

VI.—Soiḡṡeac balḡasṡ bṡú Ṣṡṡṡe,

Cōṡṡ lāṡ aṡ ḡa ṡṡócaṡṡe;  
Soiḡṡeac ṡa ṡṡṡaṡ aṡ ṡṡlāṡ deoc,  
Nṡṡ fāṡ ṡal aṡṡ aṡ soiḡṡeac.

Soiḡṡeac aṡ ṡṡṡe 'ṡa ṡṡṡ,  
Ṣṡṡ do cuṡṡeac ṡṡṡ aṡ ṡṡcṡṡ;  
Soiḡṡeac aṡ ṡṡṡcuṡṡ ṡa fṡṡṡ,  
Soiḡṡeac ṡṡṡcuṡṡ aṡ aṡṡṡṡṡṡ.

Nṡṡ cūṡ ceṡṡṡ soiḡṡeac ṡaṡ ṡṡṡ,  
Cōṡṡ aṡ uaṡṡle leaṡ loṡṡṡaṡṡ;  
Rōṡṡ ṡṡṡṡ ṡa ṡ-ṡṡuaṡ cṡṡc ṡ-ṡaṡṡe,  
Cōṡṡ ṡa ṡ-buaṡ-cṡṡc ṡ-beaṡṡaṡṡe.

Soiḡṡeac ṡṡṡ aṡ uaṡṡle fleāṡ,  
Ṣṡṡ cāṡṡc ṡṡṡc ṡa ṡ-aṡṡeal;  
ṡaolcōṡṡ aṡ ṡṡle 'ṡa aṡ ṡṡṡaṡ,  
Ṣṡṡṡe ṡaṡ aṡṡaṡṡ aṡṡṡaṡ.

Cōṡṡ deaṡṡ ṡṡṡ ṡa ṡ-deoc ṡ-blāṡṡa,  
Fleaṡ ṡṡṡe aṡ aṡ ṡṡṡṡṡa;  
Cōṡṡ aluṡṡ aṡ aṡṡṡe deoc,  
Ṣ'āṡaṡṡ aṡ ṡaṡṡṡe aṡ soiḡṡeac.

Ṣṡṡ bṡú ṡṡlāṡ ṡ'ṡ cuṡṡeac Ṣṡṡ,  
Eṡṡc cāṡṡc Ṣṡc Ṣṡṡṡa;  
Ṣo b'ṡ ṡṡṡ a alṡa,  
Clṡ ṡṡṡṡ ṡa ṡ-umlaṡṡa.

Nṡ ṡ-ṡṡṡṡ aṡṡ beaṡ eṡle,  
ṡṡṡaṡṡ ṡeṡc ṡa ṡaṡṡṡṡe;  
Beaṡ do ṡaṡaṡṡ ṡṡ ṡṡṡ ṡaṡṡ,  
ṡṡ aṡ aṡcōṡṡ 'ṡa aṡ aṡaṡṡ.

Nṡ ṡaṡ cūṡṡṡ cēāṡ ṡṡṡe,  
Ṣ'fāṡaṡṡ aṡṡ le a ṡ-ṡṡṡṡe;

Riġ an tige nar t'relġib me,  
'S nar t'relġib Wujne me re.

Watawwi p'pionra an p'p'nt neamda,  
Beaħ aġur bujme an Tigeawna ;  
Bjod tean ar mo teaċt do'ħ tojġ,  
Nj ceart ar fearu dam d'jarmojd.

Wuna b-fuġl aon caoġ eile,  
Le a ttwilf'nn an t'pocajne ;  
Lor jorjne mo ġaoġl do c'fearu,  
Wd taorj a Wujne a m'ajġdean.

Da ħ-deawnaħ maor iġġ na mjoġ,  
Com'om aġ mear mo m'jġom ;  
Wħo daorjaħ ar ħ ar ura,  
Baoġal a Wd an d'jomur ra.

*Angus O'Daly Fionn, cecinit A.D. 1570.*

A vessel of balsam is Mary's womb.  
An urn full of plentiful mercy,  
Vessel of Graces—the purest draught,  
A vessel which never bore a stain.

A vessel sweeter than honey,  
In which was placed the King of kings,  
A vessel most fit to bear wine—  
A vessel that carried the Sovereign King.

No artisan ever fashioned a vessel of this kind,  
Urn most noble, merciful healer,  
Blue eye of the graceful, smiling form,  
Urn of the choicest blessed gems.

Vessel of gold of the noblest feast,  
Whence came forth the Lord of angels,  
Pure will brighter than the sun,  
(Is) Mary's, who never yielded to temptation,

Urn of lurid gold, of exhilarating draughts,  
Banquet of heaven from which I shall drink,  
Rich goblet of most delightful beverage,  
Vessel that saves us from death.



The chaste womb in which God was enclosed,  
Whence sprung the Son of Mary,  
That was the place of her Nursling,  
The pure breast of humility.

There is no other woman like  
The Mother of the Virgin's Son,  
My female relatives have little desired,  
To curb the stubborn will or check pleasure.

I do not well deserve to obtain the home of heaven,  
But through her intercession,  
May the King of the household abandon me not,  
And may Mary not forsake me.

Mother of the prince of the heavenly citadel,  
Spouse and nurse of the Lord,  
Be powerful to aid my coming to the House,  
(For 'tis) not justice I am better ask.

If there is no other way  
By which I can obtain mercy,  
My connection with your divine spouse is sufficient  
For thee, O Virgin Mary.

If the steward of the King of kings  
Should act with equity considering my misdeeds,  
To condemn me would be easy :  
Avert, O God, this displeasure.

These two ranns or stanzas are the first and last of another poem written by the same poet, and transcribed from the same manuscript now in the possession of the Rev. Matthew Kelly.

Յա՛ն մօ ճօմարնս ա շնոր յօրս,  
Ա՛ռ անարող յաօնէս ճր մօ մօօրն ;  
Տօրն մօ լի՛ ծ լի՛ ղ ղա ի-բօսած,  
Ո՛ր քան իյօ՛ւ ղի ծօսարն ծօրն.

Ա՛ռ ջի՛ւն, ա յիշել անարի,  
Ան շ-լի՛ւն ծիբօս՝ ծօնա ծան ;  
Ես մօ լիբիլ յի մօ լիբի ծիօնա,  
Չիբիլ ան քօն մօ ջիօնա յա՛ն.

Be my protection O Body of Jesus,  
O holy host, and my treasure ;  
Free my body from the disease of sin,  
A thing which in life is not a difficult thing for you.

O Michael, O noble angel,  
Render safe the judgment for me,  
Thou art my strength and tower of defence,  
'Take me for my deeds' sake under thy care.

The following stanzas are from a poem called *an Sioḡairde Rómaḡaḡ*, (*the Roman Vision*), composed, as the last quatrain shows, in the middle of the seventeenth century. A.D. 1660,

"The author," says Hardiman, (from whose work *The Irish Minstrelsy*, pp. 306, 336, 338, I copy these verses,) "supposes himself at Rome, *an ón-chnoc Cépaír*, where the vision appears to him over the graves of two exiled descendants of the Gael. These were, the famous Hugh O'Neill, Earl of Tyrone, the Irish Hannibal, whose signal successes against the forces of Queen Elizabeth, in Ireland, embittered the latter years of that princess; and Roy O'Donnell (brother of the celebrated Hugh Ruadh), the first Earl of Tyrconnell:" note, p. 430. The language is so simple that really a translation does not seem necessary.

VII.—*La d'a nabaḡ an maḡbḡn a' m'aonaḡ,*  
*Jr an Roim an ón-chnoc Cépaír,*  
*Sḡhte an leic aḡ rilleaḡ deoḡa,*  
*Lan de ḡruaḡm aḡi uaḡḡ na nḡaḡḡal-ḡeaḡ.*

*Biaḡ a ḡ-ḡneḡdeaḡ ḡan ḡilleaḡ ḡan ḡnaḡḡaḡ,*  
*Biaḡ an ḡaḡḡuḡr aḡ ḡeaḡaḡḡaḡ a d-ḡneḡda,*  
*Bnaḡḡne, eaḡboḡḡ, Saḡaḡḡe a'r Cléḡn'caḡb,*  
*'S beḡḡ ḡḡḡ ḡo deoḡḡ 'n a deoḡḡ aḡ ḡḡḡḡḡ.*

*ḡuḡḡm-ḡḡ Dḡa, ma'r ḡḡan leḡḡ m'ḡḡḡeaḡḡ,*  
*ḡuḡḡm JOSḡ a ḡḡdeaḡ an mḡḡḡ ḡo,*  
*A'r an Spḡḡnaḡ naomḡḡa, a ḡḡr d'aḡḡ-ḡoḡl,*  
*ḡḡḡne ḡaḡḡaḡn a'r Paḡḡḡuḡc deḡḡ-ḡeaḡ.*

*ḡḡḡr an ḡḡḡeaḡna a' m-bḡaḡḡaḡb deaḡḡaḡ,*  
*ḡnaḡ bḡdeaḡ 'ḡan Roim an deḡnaḡḡe deḡnaḡ,*  
*ḡḡḡe ḡo leḡḡ, cuḡḡ deḡḡ a'r céuḡ leḡḡ,*  
*aḡ ḡḡḡ deoḡḡ-ḡḡ cḡḡḡ mo ḡḡḡḡ-ḡa.*

CRÍOCH.







